

VIŚĀKHADATTA'S
MUDRĀRĀKSASA

R. R. Deshpande, M.A.

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VIŚĀKHADATTA'S MUDRĀRĀKSASA

*Edited with a complete translation into English, grammatical,
explanatory and critical Notes and an Introduction
dealing with all important topics*

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P R E F A C E

Candidates intending to appear for the Inter Arts Examination of the University of Bombay in 1948, '49 and '50 have to read the *Mudrārākṣasa* of *Viśākhadatta* as one of the prescribed texts in Sanskrit. The present edition of the *Mudrārākṣasa* is primarily intended for them. With a view to facilitating the understanding of the text, the translation of the same into English has been printed just below it. Students need not to be frightened by the brackets, semicircular and rectangular, appearing in the translation. The former contain Sanskrit words to the rendering of which it was found necessary to draw a pointed attention of the reader in which case the words have been printed in italics with the necessary diacritical marks. The latter are used mostly when certain words had to be supplied in order to complete the sense yielded by the words in the text itself. Lines in prose following each verse are numbered so as to make a reference to them in the Notes easy. The number of the act and that of the verse explained are indicated at the top of every page in the Notes part of the edition. Thus on page 56 of the Notes [II 11] at the top in the right hand corner indicates that on that page is to be found the explanation of the 11th verse from the second act of the play. 2, 10, 7 on that very page down below indicates that the 7th line commencing from after the 10th verse from the second act is being explained. The first figure refers to the act, the second to the verse from after which lines in prose are counted and the third to the number of the line which is being explained.

In the preparation of this edition I have used all previous editions that became available to me and I take this opportunity of expressing my indebtedness to all *gūrva sūris* in the field. In the pages that follow there is nothing original to which I lay claim. I have, however, made a slight departure from the practice obtaining heretofore in the writing of Notes. I have not only mentioned but also explained, briefly though, the figures of speech in the passages under consideration. I thought it better to refer to the metre of every verse, giving the scheme of

the same, on the occasion of its first occurrence, in the Notes themselves, than relegating the same to one of the appendices, as few students refer to them. In making this departure, I was prompted by only one consideration viz., that an I. A. student is a student of *language and literature*, and that it is desirable that he is introduced to this aspect of the study of his text, even before he begins to read for his degree examination.

For the deficiency arising out of failure to secure the necessary diacritical marks for the names of the *dramatis personae* in the translation, inspite of all efforts, there is nothing else I can do except hoping to be excused by the generous readers. To the staffs of the Modern Printing Press and the Aryasamskriti Mudranalaya, Poona, I am thankful for the co-operation they gave me in having this edition of more than 400 pages printed. To Mr. N. K. Gandhi Proprietor, the Popular Book Store, Surat, I offer my sincere thanks. But for his help, I would not have even thought of bringing out the edition in these difficult days.

All suggestions to make this edition more useful to those for whom it is intended will be gladly and thankfully accepted.

R. R. College, Bombay.

R. R. Deshpande

INTRODUCTION

1. *Visākhadatta, the author of the Mudrārākṣasa: his date, scholarship and other works.*

(a) Date

Those who seek information about the author of the *Mudrārākṣasa* as revealed by the play itself have to depend on two passages primarily. (1) The first of these is 1, 2, 1-3 and reads after the stage direction (नान्यन्ते) as also the Sūtradhāra's formal अलनतिप्रसङ्गेन as follows:—

आज्ञापितोऽस्मि यथाच त्वया सामन्तवटेश्वरदत्तपौत्रस्य महाराजभास्कर-
दत्तसूनोः कवेविशाखदत्तस्य कृतिरमिनन्व मुद्राराक्षसं नाम नाटकं नाटयितव्यमिति
There are variant readings 'महाराजपदभाक्षपूशुसूनोः' for महाराज-
भास्करदत्तसूनोः and 'विशाखदेवस्य' for विशाखदत्तस्य. Of these the
former is rejected on account of its not maintaining the *symmetry* which is otherwise found in
the author's own statement about himself, सामन्तवटेश्वर-
दत्तपौत्र, महाराजभास्करदत्तसूनुः विशाखदत्त which brings out
that his grandfather was वटेश्वरदत्त having the rank of a
सामन्त (the lowest rung of the ladder), that his father was
भास्करदत्त, who was, it is safe to infer, raised to the status of
a महाराज (having thus risen higher than the officers called
माण्डलिक, and राजा, who represent the intervening rungs of
the ladder, beginning from सामन्त and ending with महाराज
and that he was himself विशाखदत्त by name. This would
make it clear that 'दत्त' was the distinctive nominal ending
of the family of the dramatist. Regarding 'विशाखदेवस्य' in-
stead of विशाखदत्तस्य (see footnote 4, p. 2 of this edition), it
has to be noted that only *three* manuscripts out of a total of *nine*
collated by Mr. K. T. Telang for his edition of the play, are in
favour of 'विशाखदेव' being understood to be the name of the
author, all the rest uniformly giving it as विशाखदत्त. It can safely
be concluded, therefore, that the author of the play was known
as विशाखदत्त, that his grandfather was known as वटेश्वरदत्त, enjoying
the status of a सामन्त, and that the dramatist's father was known

as भास्करदत्त who had the distinction of having raised his family from the 'सामन्तत्व' of the previous generation to 'महाराजत्व'.

(2) The other passage directly useful for our purpose is the *Bharata-vākya* of the play, and even from it, the 4th line in particular : स श्रीमद्भूमृत्याक्षरमवतु मर्ही पार्थिवोऽवन्तिवर्मी (or दन्तिवर्मी or रन्तिवर्मी or पार्थिवश्चन्द्रगुप्तः) It is customary for the dramatist to express through the *bharata-vākya* of his play what he wishes should happen to his *contemporaries* or to the *succeeding generations*. The play proper is over and in the *bharata-vākya* it is *unlikely* that any reference to any incident in the *plot* of the play itself, or to any of the *dramatis personae* or characters of the play is made. It is safe on this account to infer that whatever the name of the king mentioned in the *bharata-vākya* of the मुद्राराज्ञस, the king referred to is the one who ruled in the days of the poet, one who was the poet's patron. This enables us to turn to the consideration of another important question viz, that of *the date of the author of the play*.

Taking the reading 'पार्थिवश्चन्द्रगुप्तः' first, it is seen that Mr. Telang accepts this reading only to be in conformity with the name accepted by the commentator Dhundirāja, whose commentary he has printed along with the text of the play. In his learned Introduction, however, Mr. Telang shows a marked inclination to the other reading पार्थिवोऽवन्तिवर्मी (a). If the reading पार्थिवश्चन्द्रगुप्तः is accepted as genuine, the king referred to would be चंद्रगुप्त II of the Gupta dynasty (about the fifth century A. D.) who is being glorified by विश्वामित्र for the former's signal services to Bhāratavarṣa in having defeated the white Huṇas (हुणेष्व) who had become a great nuisance to the people of this land. This would bring us to the conclusion that विश्वामित्र flourished in the 5th century A. D. (b) If the other reading is genuine, however, the question as to who is अवन्तिवर्मी mentioned in the सरतवाक्य becomes important. रन्तिवर्मी and दन्तिवर्मी are rejected as errors made by copyists (though it may incidentally be pointed out that दन्तिवर्मी has been taken to be a Pallava king of that name who is known to have been ruling about the beginning of the 9th century A. D. and that the play has been assigned by some to the 11th or 12th century A. D.) To turn to 'अवन्तिवर्मी', the history of India reveals that King अवन्तिवर्मी of Kanauj co-operated with श्रीभक्तराजः of Thanesar and with him shared the glory of

having saved India from the attacks of the Huns who were given a crushing blow in the year 542 A. D. Prof. Dhruva concludes from this, that विशाखदत्त, 'may be safely put down in the second half of the sixth century.' [There is another अवन्तिवर्मा, king of Kashmere (about 850 A. D.) known to history. On the basis of this identification, Jacobi expresses the opinion that the मुद्राराक्षस was enacted before this अवन्तिवर्मा of Kashmere on the 2nd of December, 860 A. D. As against this it has to be pointed out that in the play itself there is the mention of a king of Kashmere 'कास्मीरः पुक्कराक्षः' who was buried deep into the earth by मलयकेतु, Act V. This militates against the identification between अवन्तिवर्मा of the भरतवाक्य of the play and अवन्तिवर्मा, king of Kashmere. 'शाले-स्तम्भकरिता' Act I, गौडीनां लोप्रधूलिः Act V. 'वाराही...तनुं' Act VII contain references to *paddy, ladies from Bengal* and the *Varāha incarnation of Viṣṇu*. The cumulative effect of these is that there is a general agreement to take the poet to be hailing from Bengal, rather than from Kashmere—and the date assigned to him, therefore, is the 2nd half of the 6th century A. D, and not the 2nd half of the 9th century A. D.] The tolerance shown to the Jaina friar, Jīvasiddhi (who is in fact Induśarmā, a Brāhmaṇa disguised as a Jaina) confirms this earlier date of the author and even more so does the high eastern in which the life and career of Gautama Buddha [or of Budhists generally] are held in VII, 5: 'बुद्धानामापि चेष्टिं सुचरितैः छिं विशुद्धात्मना.' For, it was *after* Śāṅkarācāry (800 A. D.) dealt a death-blow to Budhism, that the followers of that system suffered heavily in popular esteem.

Having decided the age to which the author of the *Mudrārākṣasa* belonged, we may proceed to consider such bits of evidence as throw light on other aspects of the play.

(b) *Viśākhadatta's Scholarship.*

(1). That the author was a close student of the *Sahitya-Sastra* in general and of the *nāṭyaśastra* section of it in particular, is evident on even a cursory reading of the play. The many metres which the dramatist handles skilfully, the *alanikāras* in which the verses in the play abound, the *patākāsthānas* or *gāṇdas*

of which the author seems to be so fond, the criticism he offers on the performance of an unskilled dramatist ('अन्यनुस्ते अन्यनिर्वहणे') the consciousness he has of the extreme care that a dramatist must exercise (कर्ता वा नाटकानाभिममनुभवते क्षेशमस्मद्विद्यो वा), the five साम्बिन्ध's in a play he refers to—all prove one fact beyond all dispute that विशाखदत्त was a very close student of the साहित्यशास्त्र and even there, particularly of, the नाट्यशास्त्र section of it. It need hardly be mentioned that the dramatist, as was only natural to expect of him, knew Sanskrit grammar as also the peculiarities of the Prākṛts used in the play.

(2) The सत्रधार's 'कृतश्रमोऽस्मि चतुःषष्ठयं गे ज्योतिःशाले' the verse 'लग्नं भवति सुलग्नं' Act IV and the verse कूर्यहः स केतुश्चंद्र संपूर्णमण्डलमिदानीम् । अभिभवितुमिच्छाते वलात रक्ष्यतेनं तु दुष्योगः ॥ Act I, 6, leave no doubt in the mind of the readers that विशाखदत्त himself was well versed in the Science of the Luminaries (ज्योतिशास्त्र).

(3) A whole verse in act V (10). Viśākhadatta devotes to the requirements of a sound syllogism and he also states how a wrong or defective kind of sādhana or middle term exposes a debater to defeat (in an assembly, like the wrong kind of army exposing a king to defeat on the battle-ground). This coupled with the *logical* exposition that चाणक्य makes of his policy for the benefit of चन्द्रगुप्त (Act III,) clearly indicates the mastery of the author of the play over the branch of knowledge known as Logic.

(4) The two systems of philosophy—heterodox from the orthodox Brahmanical view-point—viz. Jainam and Buddhism were well known by विशाखदत्त as is borne out by the use of the technical terms अहंतः (प्रणामामि) मार्गम् (अनुगच्छन्ति) in regard to the former, and by the reference to the deeds of Buddhas (बुद्धानामपि चेष्टितं सुचरितैः etc. VII, 5) in regard to the latter.

(5) It would be no unfair conclusion to draw, in view of II 4, (...मम चिलकर्मरचना भिर्ति विना वरंते ।) and V 3, (मुण्डलक्षोद्भेदा...चित्राकारा नियतिरेव नीतिनयविदः) that विशाखदत्त had cultivated a more than casual acquaintance with the art of painting. I, 2; III, 15, 21, etc. would seem to corroborate the conclusion. For they give such vivid pen-pictures of the objects they deal with as to make the

reader feel that the author must have artist-like conjured up the pictures in their entirety and then presented them with the help of words, instead of that of the brush and the canvas.

(6) What is patent to every reader of the *Mudrārākṣasa* is Viśākhadatta's thorough mastery over the Science of Polity. He not only mentions the oldest work on this branch of knowledge viz that of उशनस्, but uses the technical terms उपाय, गुण, विप्रह, अनुग्रह, मन्त्र, मण्डल, कृतककृत्य, उपजाप भेद, राजायतसिद्धि, सचिवायशासिद्धि etc. with perfect ease.

The very theme of the play is winning over Rākṣasa, the devoted minister of the departed Nandas, with a view to make him accept the Prime-Ministership of Candragupta. The spies employed by Cāṇakya, as also those by Rākṣasa, the apparent malcontents like Bhāgurāyaṇa and others going over to Malayaketu and Rākṣasa, the various measures adopted by Rāksasa with a view to get rid of Candragupta and their being frustrated one and all by Cāṇakya 'who ever keeps awake'—all make a very interesting reading, which proves one thing more than anything else viz. Viśākhadatta's thorough mastery of the दण्डनीति or राजनीति or briefly नीति. Viśākhadatta was thus fully equipped for the task he set to himself viz. writing a political play.

(c) Other works of Viśākhadatta

There is one more point that requires our attention at this stage. It is the information such as is available regarding other works written by Viśākhadatta. Though it is doubtful whether 'विशाखदत्तस्य कृतिः अभिनवं मुद्राराक्षसं नाम नाटकम्' justifies the conclusion that before the composition of the मुद्राराक्षसम् विशाखदत्त had already that of another play to his credit, independently of this passage, endeavours made by scholars have shown that देवीचन्द्रगुप्त was another play written by विशाखदत्त. The नाट्यदर्पण while citing an instance of नैकामिकी धृता draws upon this देवीचन्द्रगुप्त. Prof. Dhruva is of the opinion that this play must have been in six or seven acts. Unfortunately, the entire play is not yet available. There are doubts regarding the historicity or otherwise of the plot of the play देवीचन्द्रगुप्त, in which चन्द्रगुप्त the younger

brother of रामगुप्त, kills the शक king who had रामगुप्त and his party at his mercy, (in a fort which was besieged by the Śaka king's forces), under the guise of शुद्धदेवी, रामगुप्त's wife for whom the Śaka king entertained such a passionate desire as to make it a condition precedent to the release of रामगुप्त and the party, that रामगुप्त sent शुद्धदेवी to him. After the slaughter of the Śaka king, चन्द्रगुप्त came back at the head of the forces of his elder brother whom he killed to seize his empire and marry his widow. (Vide—A New History of the Indian People. Vol. VI.) The Vākāṭaka Gupta Age circa 200-550 A. D. edited by Dr. R. C. Majmudar and A. S. Altekar for a detailed account and observations regarding the historicity of the play. The other play believed to have been written by Viśākhadatta remains nameless. There is a single verse quoted in the सदुक्तिकर्णभूत as coming from विशाखदत्त's pen. रामोऽसौ भुत्रनेपु विक्रमगुणैर्यातः प्रसिद्धे परम् मद्भाग्यविष्वर्याद्यदि परं दत्रो न जानाति तम् । बन्दीवैष यशांसि गायति मरुद्यस्यै-कबाणाहतिश्रेणीभूतविशालालवित्रोदगीर्णः स्वरैः सम्भिः ।) All that can be safely said about the play is that it dealt with the story of Rāma and that विशाखदत्त must have drawn upon the Rāmāyaṇa for the same. Dr. Peterson's identification of विशाखदेव with the author of the मुद्राराक्षस is not accepted and the two verses quoted in the सुभाषितावली (तत् त्रिविष्टमाख्यातं तन्वङ्ग्या यद्वलित्रयम् येनानिमि-षद्विष्टं नृणामप्युपजायते ॥ सेन्द्रचापैः श्रिता मेघैर्निपतनिर्जरा नगाः वर्णकम्बलसं-वीता बभुर्मत्ता द्विपा इव ॥ as विशाखदेव's, cannot be regarded as having been composed by विशाखदत्त.

II. *The Mudrārākṣasa*—a historical play—A few works telling (other versions of) the story of Cāṇakya and Candragupta.

The Political nature of the play.

Cāṇakya, the Prime-Minister of (Maurya or) Candragupta after vanquishing the Nandas, destroying them to the last man, had only one object in view. That was to secure the services of Rākṣasa, the devoted Prime-Minister of the Nandas, who even after the extirpation of the family of his masters was devising all ways and means and straining every nerve with a view to ousting Candragupta from his recently occupied throne. Thus Kṣapāṇaka Jīvasiddhi being banished

from Pātaliputra, Śakaṭadāsa being sent to the execution-ground (there to be rescued by Siddhārthaka) and Candanadāsa being put into prison are the means employed by Cāṇakya with the purpose of ultimately forcing Rākṣasa to accept the प्रधानमन्त्विपद् of चन्द्रघुस्. निषुणक has luckily been able in the course of his rounds in the city in the guise of a Yama-paṭaka to secure the signet-ring राक्षस had left with his wife. This proves to be of immense use to—nay is the very foundation of the whole edifice of चाणक्य's policy getting itself unrolled in the course of the play (Act I). राक्षस too is busy. He has employed दारुवमन्, वर्वरक, अभयदत्त, वीभत्सक and others with the single purpose of getting rid of चन्द्रघुस्. But Cāṇakya's wakefulness foils every effort of राक्षस and all things turn out to be to the advantage of चाणक्य and चन्द्रघुस् to the sore disappointment of राक्षस. There is only one factor that holds out hope to him and it is that चन्द्रघुस् is very much angry, as is learnt by राक्षस's spies, since, मलयकेतु's departure and that Cāṇakya too is filled with pride as a result of his having 'crossed the river of his vow.' Rākṣasa sees his opportunity to create a split and widen the gulf that would thus be created between चन्द्रघुस् and चाणक्य. For this, he sends the necessary instruction to his bard friend in पाटलिपुत्र named स्तवकलश (Act II). Cāṇakya is not sitting with hands folded. He hits upon a master plan to trap राक्षस by keeping him under a false impression. For this he picks up a sham quarrel with Candragupta. The moon-light festival that Candragupta ordered to be celebrated with great *eclat* by the citizens of Pāṭaliputra is prohibited by him. In the hot exchange of words that takes place between the King and the Prime minister, several points are raised. Candragupta observes, towards the close, that as far as he could see 'Rākṣasa was definitely, very praiseworthy.' 'And not I, is what you want to imply' rejoins Cāṇakya who throws off the badge of his office and says Candragupta better gave it to Rakṣasa (Act III). From करभक, राक्षस learns how Cāṇakya was removed from his office by Candragupta. At this very stage, Malayaketu comes to Rākṣasa's abode with a view to seeing him. With Bhāgurāyaṇa (Cāṇakya's agent who has won Malayaketu's confidence) he overhears the conversation between राक्षस and करभक. Meanwhile, भागुरायण manages skilfully to interpret everything in such a way as to make मलयकेतु believe that राक्षस has no enmity towards

Candragupta and that his *only rival* whom he hates most is Cāṇakya. On Karabhaka being sent away for resting, Malayketu inquiries of राक्षस as to how long they should wait for an opportunity to strike against the enemy. राक्षस says they need not wait any longer, as the enemy's weak point has been found out. चन्द्रगुप्त, dependent for everything on his minister, has dismissed his minister चाणक्य and there is thus a golden opportunity for मल्यकेतु's forces to attack चन्द्रगुप्त's capital पाटलिपुत्र. मल्यकेतु observes to himself 'fortunately *I am not dependent for my victory or achievements on the minister*' and welcomes the proposal to attack Pāṭaliputra. Towards the end of the act, राक्षस is getting the auspicious day for starting the military expedition determined by the क्षपणक. As the day mentioned by the क्षपणक is objected to by राक्षस, the क्षपणक says he would not consult other astrologers or discuss the matter with them, it is राक्षस himself who should do so. राक्षस enquires whether the क्षपणक is enraged with him to which the answer given by the क्षपणक is that he is not angry towards राक्षस, it is कृत्तिमा (the established conclusion in keeping with the science of astrology, also 'god of death') that is angry with राक्षस. राक्षस sees the sun setting and makes observations suggested to him regarding the servants who stay with the master as long as he is prospering but desert him when he falls on evil days (Act IV). In Act V राक्षस gets himself placed into the greatest difficulty. सिद्धार्थक is seen to have a letter on his person, in the handwriting of शकटदास, राक्षस's friend. The letter is said to have been intended to be delivered to चन्द्रगुप्त and sent by राक्षस. To make things worst, सिद्धार्थक has with him ornaments formerly given by मल्यकेतु to राक्षस. These सिद्धार्थक says would be given away to चन्द्रगुप्त along with the letter. The letter bears the stamp of the signet-ring of राक्षस. To make the situation even more complicated, राक्षस has on his own person ornaments which formerly were used by मल्यकेतु's father, murdered for political purposes. The estrangement between मल्यकेतु and राक्षस is complete just on the eve of their attack against पाटलिपुत्र (Act V). राक्षस returns to पाटलिपुत्र only with one hope now viz. saving the life of his dearest friend चन्दनदास. He comes to an old garden now no longer well maintained. There he comes across a person who tells him he is going to kill himself as his friend विष्णुदास is going to put

an end to his life before he himself learns of the worst calamity that was to befall his dearest friend चन्द्रनदास. राक्षस decides to set out with his sword to rescue चन्द्रनदास from the executioners but gives up the idea on learning from the friend of विष्णुदास that the executioners have of late begun instantaneously killing the person in their charge when they see any one with a weapon in their vicinity (Act VI). Just when चन्द्रनदास is about to be killed, राक्षस surrenders himself to the executioners. The news is conveyed to चाणक्य. चाणक्य makes it quite plain to राक्षस that if the latter wants चन्द्रनदास to be allowed to live, राक्षस has to accept the ministership of चन्द्रगुप्त. And thus राक्षस is compelled to do, what he would have avoided by all means. राक्षस accepts office for the sake of the friend who had suffered most on his account, who had given shelter to राक्षस's wife and son, thus exposing himself to death at the hands of Candragupta's executioners. Malayaketu is taken prisoner by भागुरायण etc. but released on राक्षस's request to do so—this being his first request in his capacity as the Prime Minister of Candragupta. Cāṇakya retires from active politics now satisfied that Candragupta's empire is in safe hands and thus comes to a close Act VII as well as the drama itself.

The account of the plot of the play will make it clear that the play is political in nature. There are spies of Cāṇakya and spies of Rākṣasa; as also assassins, poisoners (a poison-maiden), secret agents in the guise of Kṣapāṇaka and others who are kept intensely active throughout the course of the play. Regarding the historicity of the events and the persons, it can be safely stated that Cāṇakya and Candragupta were historical person. that Rākṣasa too was a historical person. For, the dramatist, who is very particular about appropriately naming such subordinate characters as सिद्धार्थ, निपुणक, समिद्धार्थक etc. would not have given such a monstrous name to the minister whose services : Cāṇakya is shown to be so anxious to secure for Candragupta. Malayaketu also *probably* is a historical person. Other details—most of them—are inventions of the poet, though it is not unlikely that in the lives of other persons and in days other than those of Cāṇakya and Rākṣasa, they took place. The highest skill is displayed by Viśākhadatta in thus welding

together fact and fiction of a type and making *Mudrārākṣasa* one of the most remarkable plays in Sanskrit language and literature.

Sources of the Play

The story of Candragupta is told in the *Purāṇas*—Viṣṇu, Vāyu Matsya etc- from which it is learnt that Nanda called महापत्र or धननन्द ruled for 88 years and his sons who were eight in number for 12 years, that Cāṇakya exterminated the Nanda family, that, Candragupta ruled for a period of 34 or 24 years. In Buddhist and Jain works, Candragupta's mother Murā is said to have been a servant girl of धननन्द, चन्द्रगुप्त is said to have been Sākyā and his family name Maurya explained on the ground that their main city was planned like a peacock's neck and therefore styled as Murianagara. From Greek sources is learnt the story of Sandracottus or Xandrames. Of late, the equation of Sandracottus with Candragupta Maurya has come to be challenged and the view is put forth that Sandracottus' account comes closer to that of Samudragupta or Candragupta of the Gupta dynasty. This Sandracottus was a low-born king, who attained his position as king, only after the departure of Alexander. Seleukus Nekator is said to have entered into an alliance with this Sandracottus at whose court Megasthenes was an ambassador. The *Kathasaritsagara* too gives an account of Cāṇakya's *abhicāra* rites as a result of which the death of Nanda took place within seven days. Dhūṇdirāja in his commentary gives an account of the treatment given by the nine Nandas to Candragupta who was only eagerly waiting for an opportunity to avenge himself and of the irascible Cāṇakya whom Candragupta found trying to burn a cluster of *darbhas* that had pricked his foot. With the aid of Paravata, the mountain chief, चाणक्य and चन्द्रगुप्त seized पाटलिपुत्र and killed the Nandas. Cāṇakya then established Candragupta on the throne, himself becoming his minister. [Verses 23—84, pp. 40-44 of Mr. Telang's edition eighth, 1935, will be read with profit in this connection, and particularly, verses 46-57 and 71-82]

III Time taken by the action in the Play

On a perusal of the *Mudrārākṣasa*, it should not be difficult to fix up the time taken by the entire action in the play.

Perhaps the best way of attacking this question is to concentrate attention on two facts (1) that in Act III there takes place the sham quarrel between Cāṇakya and Candragupta on the Paurṇimā of the month of Kārtika and (2) that in Act IV Malayaketu observes 'to day is the tenth month since the departure of dear father to the yonder world!' After the incidents in Act III, a month's time must have been required for the preparation of the army with the purpose of launching an attack against Pāṭaliputra. This brings us to the conclusion that मल्यकेतु's utterance 'अथ दशमो मासस्तातस्योपरतस्य' belongs to the month of मार्गशीर्ष. Ten months previous to that, that is in month of फाल्गुन in the earlier year, पर्वतक was murdered. As राक्षस is said to have stayed in पाटलिपुत्र as long as he liked, even after the city was taken by Candragupta's forces, it follows that the action of the drama, i. e. of the first act must have begun in the month of Caitra. Here the day also can be decided. It must have been पौर्णिमा as the eclipse of the moon 'चंद्रं संपूर्णमण्डल-मिदानीमभिभवितुमिच्छाते' is possible on that day. The पारजैकिकर्म of पर्वतक which चन्द्रगुप्त wanted to carry out must be the first मासशाढ of the departed mountain-chief. In Act II, विराधगुप्त reports the happenings in कुमुमपुर having covered all the distance from there to the camp of Malayaketu, which, presumably must have been 200 miles or so. A month's time between the events in Act I and those of the II must have elapsed. Thus the action of the II act took place in the month of Vaiśākha. The sham quarrel took place on the Paurṇimā of Kārtika. The intervening months must have been used by both the parties to strengthen their respective positions, as due to rains, no activity or movement of the army was possible. In act IV, Karabhaka brings news of the cleavage between Cāṇakya and Candragupta which became a public property on the Paurṇimā of Kārtika. Karabhaka must have taken between a fortnight and a month to reach Malayaketu's camp. Thus by the moth of मार्गशीर्ष Rākṣasa must have had his army ready for an attack on Pāṭaliputra. Malayaketu's army is प्रत्यासन्न i. e. near पाटलिपुत्र. This must have been possible after a journey of a fortnight or month, thus bringing us to the conclusion that the action in Act V must probably have occurred in the beginning of the month of पौष. Act VI and VII show that Malayaketu's forces have been given a crushing defeat, that राक्षस

has come back to Pataliputra to save the life of his friend चन्द्रदास. This too would require a fortnight or a month to happen. The action of the play thus would appear to end by the month of Māgha. This means that *the entire action in the play takes about ten months' time to be completed.*

IV A Critical estimate of the Play

In many respects the Mudrārākṣasa of Viśākhadatta is so different from other plays in Sanskrit as to be regarded a *sui generis* or a class by itself in the realm of Sanskrit dramas. Viśākhadatta did not undertake the delineation of the tenderest feeling in the human heart, since its inception to its almost divine perfection as is done by Kalidāsa in his Śākuntalam. Nor did he, Bhavabhūti-like, choose to hold before us the highest ideal of kings, who in order to ensure the gratification of his subjects is prepared to ignore even the most sacred duty he owed to his own beloved wife (स्तेहं दयां च सौरथ्यं च यदि वा जानकीमपि । आराधनाथ लोकस्य मुञ्चतो नास्ति मे व्यथा ॥). Viśākhadatta felt not like depicting an unusual aspect of love viz. that of a beautiful young courtesan for a family-man to whom she feels drawn irresistibly on account of the inordinate generosity of his heart that reduced him to absolute penury. That was quite a good theme, fit to be made the subject of a play, according to the author of the Mṛcchakaṭīka. Nor did Viśākhadatta dramatise the vengeance of a hero who is 'no lover of peace for the sake of peace' for the grossest injustice that was inflicted on his wife by his enemies hailing from the same family as his own. That was Bhaṭṭa Narayaṇa's choice of theme presented to us in the form of the Veṇīsambhāra. And yet Viśākhadatta's play ranks so high in the group of Sanskrit plays as easily to find a place for itself in the first few best. To Viśākhadatta the absence of more female characters than one is no handicap. Even the lady who has succeeded in finding a place for herself in the *dramatis personæ* of the Mudrārākṣasa, does not occupy the stage for more than a few minutes. There is only one way of describing the Mudrārākṣasa properly and it is to characterise it as a *Political play*.

There are spies of Cāṇakya and spies of Rākṣasa, murderers or assassins, poisoners, those who could arrange mechanical

arches to fall on the principal party on the occasion of the state entry into the palace of the king, incendiaries; there are men disguised as snake-charmers and as Jaina friars. There are forged letters and ornaments which though expected to be in possession of one party, are actually possessed by another. There are friends ready to face the gallows for friends. There are others who *feign* friendship with an ulterior political purpose in view. There are executioners real and men who only *appear* in the guise of executioners. There is a well disciplined prince, and a prince who knows not what he is doing or saying. The *Mudrārākṣasa* atmosphere is so different from the atmosphere of the general run of Sanskrit plays.

It is, therefore, necessary to seek for the factors that made it possible for *Viśākhatta* to come out triumphant in his admittedly difficult task. Those who read the play with a view to being able to answer the question, 'what made *Viśākhadatta*'s success possible?' do not fail to notice the following important features of the play.

(1) *Unity of Action*—It can be said, without the least exaggeration, that *Viśākhadatta* has shown his thorough mastery over a principle so essential for the success of a literary artist viz., that of the unity of action. It is needless to give an outline of the plot of the *मुद्राराक्षस* here (the resume of each one of the acts given in the Notes may be profitably read, at this stage). But it is evident to all readers of the play that all incidents, small or big, all measures, remedies or actions *aim at only one abject* viz. winning over *Rākṣasa* and making him accept the responsibility of the Prime Minister of *Candragupta*. The signet-ring, the forged letter, the ornaments given by *Candragupta* to *Viśvāvasu* and his two brothers, the receiving of an ornament from *Rākṣasa* by *Siddhāthaka*, *Śakaṭadāsa*'s being sent to the execution-ground, his miraculous rescue, the *Kṣapaṇaka*'s work, *Bhāgurāyaṇa*'s contribution, *Candanadāsa*'s being taken to the execution-ground, all these are made to focus themselves on just one thing—making *Rākṣas* see the inevitability of the acceptance of the offer of the *प्रधानमन्त्रिपद* of *चन्द्रगुप्त*. In fact so

great is the success that Viśākhadatta has achieved in this respect that even from the stand-point of western critics most particular about the 'three unities'—that of time, that of place and that of action, the performance of Viśākhadatta is admirable as nothing else in the entire range of Sanskrit literature. Subordination of minor events, acts, factors, to the main object has been quite thoroughly accomplished by Viśākhadatta.

The other two unities viz. that of time and place, can be said to have equally well been achieved by the dramatist. For the entire action of the play covers the period of a bare ten months—contrast Bhavabhūti's *Uttararāmacraita* in this respect—and the scene is laid either in Pāṭaliputra or in Malayaketu's capital at a distances of about 200 miles from Pāṭaliputra or his camp somewhere midway between the two.

(2) *Consummate skill in character-delineation*—Another forte of Viśākhadatta is the consummate skill with which he has delineated the various characters in the play. Like all high ranking literary artists, Viśākhadatta was thoroughly aware of the importance of the principle of contrast in this aspect of the art of composing a play (Cf. *Venisaṃhāra*, *Sākuntala*, where character-study in pairs, sometimes in threes, for instance Sākuntala, Anusūyā and Priyamvadā, is given). Thus there are two *Prime Ministers*, the astute, resolute, impulsive, irascible, but ever vigilant, ever resourceful Cāṇakya who is to be contrasted with Rākṣasa, Prime Minister of the Nandas, given to anxious meditation, finding fault with fate, occasionally blundering, not careful enough in the choice of men, devoted to the master no doubt, but having an *adravya* like Malayaketu to depend on and therefore failing in his object of ousting Candragupta from the throne. There is Candragupta, well-disciplined, full of reverence for his preceptor, regarding the order of the preceptor to act independently for a while to be nothing less than a sin. Contrasted with him is Malayaketu with no diplomacy and very little modesty to his credit, eavesdropping, suspecting the one whose sincerity of purpose was beyond dispute, vain and therefore defeated most

disastrously by Cāṇakya with the minimum amount of fighting. There are the two Chamberlains, the two प्रतीहारीs; Cāṇakya's friend Induśaman in the guise of a Jaina friar is well contrasted with Candanadāsa, the flame of whose love for his friend Rākṣasa blazes forth despite the violent gales it has to face. Each character is made to stand out from the rest so well that it would not be difficult to assign without reading from the text of the play, the important utterance to the characters to whom they belong.

(3) *Fine sense of style*—There is one more reason besides those indicated above why Viśākhadatta's play has been able to win a high place for itself. It is that Viśākhadatta had a very fine sense of style. Whether it was prose, or in verse, Viśākhadatta knew well which words would suit his purpose best, which combination would be most favourable to the effect intended to be achieved. On the whole, Viśākhadatta's prose is full of perspicuity—with very few (Act II) involved sentences or long compounds. In Act I and Act III, in the dialogues between चाणक्य and चन्दनदास and between चाणक्य and चन्द्रगुप्त respectively Viśākhadatta's prose is seen to be at its best (मोः श्रेष्ठिन् चन्द्रगुप्तराज्यमिदं न नन्दराज्यम् or चन्द्रगुप्ते राजन्यपरिग्रहश्चलानाम् । तत्समर्पय यहजनम् । अच्छलं भवतु भवतः । as also अयेनैवेदममुष्ठितम् । आः केन । नन्दकुलविद्वेषिणा दैवेन । दैवमविद्वांसः प्रमाणयन्ति । विद्वांसोऽप्यविक्त्यना भवन्ति). The raciness, the vigour, the sarcasm of Viśākhadatta's prose have contributed considerably to his success. Viśākhadatta handles a variety of meters and he knows thoroughly well that certain metres and just those only are the most effective media of certain thoughts. शार्दूलविकीर्ति, स्त्रधरा, वसन्ततिलका and other metres are deftly handled by the dramatist. No careful reader of the play can forget the lyrical charm of some of the verses put into Rākṣas's mouth, when on returning to Paṭaliputra he hides himself in a dilapidated garden (Act VI). Well in contrast with these are verses such as

संरमस्पन्दिपश्चरदमलजलक्षालनक्षामयापि श्रूमङ्गोद्भेदशूमं ज्वलितमिव पुरः
पिङ्ग्या नेत्रभासा । etc. (III, 30 or III 27, 28) where long compounds

are deliberately employed. Viśākhadatta has paid attention to both the varieties of अलंकार—शब्दालंकार's and अर्थालंकार's (these latter pointed out and explained in their proper places in the Notes). The lessons that Viśākhadatta draws from happenings in nature (III, 8, IV, 22, VII, 11 & I3) lend a distinct charm of their own to the play.

Not to be merely enthusiastic in the appreciation of the play, it has to be pointed out that Viśākhadatta *repeats* certain ideas too often (his रूपक of क्रोधास्मि, कोपदावानल्, कोपानल् is an example easily suggesting itself), that he is *inordinately fond of* श्लेष (pointed out in the Notes) and that *occasionally he overdoes the effect achieved by a पताकास्थान or गण्ड* (Act I) not minding that character is made to wait ridiculously long and that some of his verses are altogether prosaic.

But even after duly pointing out the blemishes, it has to be owned that the effect of the drama as a whole is to make the reader exclaim “*remarkably well-done!*—*if not excellent indeed!*—and this despite the handicaps inherent in the very nature of the species of drama, Viśākhadatta set himself to write.” Consequently the reader sees no reason to grudge the dramatist satisfaction he derives in कर्ता वा नाटकानाभिमन्तुभवति क्लेशमस्मद्द्विधो वा, though the satisfaction is of the nature of self-congratulating.

V Main Characters of The Play

(1) Cāṇakya as he is drawn by Viśākhadatta

The play proper begins with the appearance of Cāṇakya on the stage. He is full of anger, and in no way conceals his displeasure at what he heard some one say ‘this one desires to overpower Candra, though possessed of the circle in its entirety’. The implusiveness of the Prime Minister is brought out by the fact that though the seat was already kept therefore him he did not notice it and took the pupil to task for what was no fault of his. But the preceptor and Prime Minister of Candragupta is also kind at heart. There is no ‘inherent bad temper’ towards the pupils of which he at any rate can be accused. Cāṇakya's self-confidence, resourcefulness, capacity of turning almost any

and every happening to his own best advantage are well brought out in Act I. The signet-ring brought by Nipuṇaka suggests to him an elaborate plan which is worked out in full during the remaining acts of the play. Cāṇakya has a sense of appreciation of merits wherever they are found and hence the unstinted praise which he bestows on Rākṣasa who is devotion, valour, intelligence, all in one, according to Cāṇakya. In fact, Rākṣasa is characterized by him as "Mantri-Bṛhaspati". The second act shows, how very Vigilant how thorough a statesman was the preceptor of Candragupta. All the plans of Rākṣasa are either forestalled or frustrated by Cāṇakya. Cāṇakya being a politician first and politician last,—till Rākṣasa is won over to the side of Candragupta at least minds not the deaths or virtual murders of Vairocaka and, Varvaraka. Dāruvarman, Abhayadatta, Bibhatsaka all perish for the simple reason that they desired and strove to kill Candragupta. Cāṇakya has no compunction, no qualms of conscience as his principle was to maintain the efficiency of the administration by all means. Act III reveals Cāṇakya at his best. The sham quarrel, in its conception as well as execution, is a master stroke that keeps Rākṣasa on a wrong track. Act V shows how deep laid the plan of Cāṇakya was. Jivasiddhi, Bhāgurāyaṇa are all Cāṇakya's agents. The forged letter, stamped with the signet-ring of Rākṣasa, the ornaments Cāṇakya had arranged to be sold to Rākṣasa who wore them, the ornament given by Rākṣasa to Siddhārthaka as a 'pārītoṣika' on Śakaṭadāsa's release by him, now made to accompany 'the letter sent by Rākṣasa to Candragupta' destroy totally the friendly relations of Malayaketu and Rākṣasa. Again in Act VI, Cāṇakya's intelligence and his plan it is that make Rākṣasa throw his weapon and in the VII, he succeeds in making Rākṣasa accept the ministership of Candragupta, it not for any thing else, at least to save the life of his dearest friend Candanadāsa ! Cāṇakya's mastery over the springs of human action is finally proved. But even after this there is no tinge of boasting, no vanity shown by him. On the contrary he leaves everything to be decided by Rākṣasa. 'When he is there to guide the state business, what use are we?', he observes, and the one who was seen in an earlier act to be staying in a cottage with dilapidated walls, with little more than cowdung cakes, *darbhas*, and a piece of stone

...2

by way of property, retires never to bother himself with state administration again. He is pleased that Rāksasa has accepted the responsibility. This exit of Cāṇakya leaves as indelible an impression on the reader, as his first appearance, in fact as all he said and did, even the 'vaunting' as some would characterize it, on his having destroyed all the scions of the Nanda family and reader is filled with admiration (may be not unmixed with awe still lurking in his mind) for this politician who did not mix up philosophy with politics and did not allow a mess to be made of the state, but ever retained it strong and firm.

(2) *Rāksasa*

Next to Cāṇakya and as his, rival, it is Rāksasa who claims the attention of the reader. That his devotion to his master was the highest is evident as he continued to serve him, even after his departure to the other world. Rāksasa is possessed of "prajnā" on Cāṇakya's own confession. Act II is an eloquent testimony to this. Only a superior politician with Cāṇakya's mettle could frustrate Rāksasa. Fallen on evil days, this former minister of the Nandas has become, if he was not even earlier, sentimental and superstitious. He is full of tears to see the plight of Virādhagupta. He finds it difficult to recognize quickly his spies. He blunders, almost calls his secret agents by their names and then tries to check himself and to camouflage. One who was to be admitted for listening to *subhāṣitas* from him is said to be admitted for showing serpents. Fidelity, unflinching devotion, however, are the strongest points of the minister of the Nandas. He is all full of joy on seeing Śakaṭadāsa reported to have been impaled on the stake, safe again. After being dismissed by Malayaketu, Rāksasa comes back to Pāṭaliputra mainly to save the life of his 'dvitiyam hṛadyam', Candanadāsa. This trait is the most appealing to us. Rāksasa, the *mantri-bṛhaspati*, we feel is essentially a man of this world. He give up his opposition to Candra and is ready to work as his prime minister. But such is the impression left on our minds by the character of the new prime minister of Candragupta that we have not the least doubt, as Cāṇakya had not, that Rāksasa would carry out his duties with the same devotion, sincerity and whole-hearted-

ness, as he did, while serving his former masters; the Nandas. So very kind is Rākṣasa that out of consideration that he once stayed with Malayaketu, does he order him to be freed when brought by Bhāgurāyaṇa etc. to be duly punished. He has no illusions about his capacity as compared with that of Cāṇakya and when offered the badge of the Prime Minister's Office, the *śastra*, by Cāṇakya, he frankly admits his unfitness to take the same, especially as it was wielded by Cāṇakya till then. Nothing weighed more with Rākṣasa, it is evident, than love of his friend, causing him to accept anything for that matter. Thus is the brave, devoted and intelligent minister of the Nandas seen to be accepting Candragupta's service. The reader feels drawn to minister Rākṣasa and is in no mood to criticize him. After all there was a point in saving the life of the dearest friend who did not care for his own, when he gave shelter to Rākṣasa's wife and son, in their hour of need. When aught else deemed precious in life was lost, despite the sincerest and most persistent efforts to regain and retain the same, was a false sense of prestige to be deemed so important as to be permitted to lead one to perpetrate the most heinous crime viz. ungratefulness to one's best friend?

(3) *Candragupta*

As indicated in the previous section, Candragupta is the devoted, well disciplined pupil of Cāṇakya. He is not prepared to have an undue amount of freedom and his mind feels like hiding itself into the bowels of the earth for having disrespected the revered preceptor though that was at the bidding of the preceptor himself. Candragupta is thus entirely dependent on Cāṇakya as far the play is concerned may practically be considered to have no existence apart from that of the preceptor.

(4) *Malayaketu*

This is another "prince" delineated in the play. He has no diplomacy to his credit. He is full of suspicion and does not consider it below his dignity to stoop to eavesdropping while

Rākṣasa and Karabhaka are speaking about the happenings in Kusumapura. Bhāgurayaṇa, Cāṇakya's secret agent, has a thorough hold over him and it is only what the stern logic of events demanded that happened to him in the end viz., his being taken prisoner by Bhāgurāyaṇa himself and his forces being very easily defeated by Cāṇakya. If Candragupta was "adravya" Malayaketu is a typical "adravya" marring all the elaborate efforts of Rākṣasa to oust Candragupta from the position of the sovereign Cāṇakya had won for him. The only redeeming feature of this prince is his love of his father.

(5) *Candanadāsa*

From among the other characters of the play Candanadāsa easily claims the highest attention of the reader. He is prepared for the worst, when summoned by the "pitiless" Cāṇakya. He has taken all precautions to see that Rākṣasa's wife and son would not be found by Cāṇakya at his place, even if the latter were searched by Cāṇakya's men. In politeness and being honey-tongued, the president of the Merchant Guild is not to be beaten by even Cāṇakya at least upto a point. All attempts at frightening him—the tumult on account of the banishment from the city with disgrace of some one, and that on account of the execution of another, make him only firmer in his resolve, not to surrender Rākṣasa's wife and son to Cāṇakya. It is no wonder that Candanadāsa's wife and son too are equally resolute. He was meeting that kind of death fortunately for the sake of a friend and not because he had committed any crime. His last words to the wife are 'You must live and train this dear son of ours.' To the son he says "Stay in a country, which would be free from Cāṇakya's (unwelcome) presence." And when Rākṣasa reveals his identity to the executioners and asks them to kill him (not Candanadāsa), Candanadāsa asks him "noble one what have you done?" Rākṣasa's reply to this is the best tribute paid to and the one most deserved by Candanadāsa—"emulation of a bit of your excellent action." No reader of the Mudrārākṣasa would forget this merchant friend of Rākṣasa who outdid Sibi of the epic fame and surpassed by his noble deeds even the course of conduct of the Buddha saints.

VI Who is the hero of the *Mudrārākṣasa*?

What has been said in the preceding section necessarily leads us to the question : who is the hero of the *Mudrārākṣasa*? (A similar question it may be incidentally pointed out is raised regarding *Bhaṭṭa Narayṇas Venīsamhara* also). The controversy arises for no other reason than this that unfortunately there are no criteria, accepted on all hands, the possession of which undoubtedly entitles a character to the status of the 'hero' of a piece. It is true that *nayati nātyavastu* or *kathānakam iti nāyakah* may be and actually has been put forth with a view to helping the solution of this question. But there is one unavoidable difficulty remaining unsolved even after the help given by the etymological approach is availed of. Occasionally it does happen that there is no agreement to which all the readers of a play can come regarding the question—who exercises the highest amount of influence on the action of the whole play? 'The character in whose fortunes the reader is interested the most is the hero of the piece'—is an equally unsatisfactory criterion for the simple reason that it is far too subjective in nature. It is more than probable that if reader A is most interested in the fortunes of the character C in a Play P, reader B would be most interested in the fortunes of another character, say D, in that very play P.

In all there are three claimants to the title of the hero of the *Mudrārākṣasa* (1) Candragupta, the sovereign ruler (2) Rākṣasa, the former minister of the Nandas adopting a number of measures to oust Candragupta from the throne and (3) Cāṇakya, the sovereign's preceptor and prime minister.

Candragupta's claim is easily shown to be more apparent than real. For, despite the fact that kings coming from the distant shores of the oceans bend their heads low before Candragupta, Candragupta is entirely guided by and dependent on Cāṇakya who exercises the fullest control over 'Vṛṣala' as he calls the emperor. There is thus a tie between Rākṣasa and Cāṇakya for being regarded as the "hero" of the play.

On behalf of Rākṣasa it has been argued or suggestd that (1) the readers and the dramatist are *most interested*, in Rākṣasa; (2) that the very title of the 'rama shows that the dramatist regards Rākṣasa and his doings most important (3) that because of his reverses, Rākṣasa 'excites sympathy' from all quarters and (4) that when Rākṣasa finally is seen to be ready to sacrifice his life to save that of his friend Candanadāsa, the reader spontaneously acclaims him as the 'hero'.

Regarding (1) it need not be pointed out that it is purely subjective. Many readers, if not most, are interested most in Cāṇakya and are eager to konw what has happened to his plans an inkling into which they got in Act I. Regarding (2) it has to be noted that whichever of the three ways proposed (vide p. 8 Notes) to explain 'the title of the play is accepted, Rākṣasa figures as the conquered or vanquished party.' मुद्र्या जितः, मुद्र्या जितः occur in (a) and (b) and even in (c) it would be doing injustice to the play as well as its author to suggest that 'राक्षस' in 'मुद्रा च राक्षसश्च' is intended to be understood as Rākṣasa who comes out triumphant. That would be reading into the play what it contains not at all. Even here it is the vanquished Rākṣasa, vanquished because of the *mudrā* to which the first part of the compound refers, that the title speaks of. The statement that *such a vanquished person is the hero of a political play is untenable*. (Incidentally may it be asked that because Rākṣasa who is mentioned in the title of play is the hero, is the *mudrā*, mentioned in the title of the play, its heroine?) (3) This begs the question, for, it is yet to be proved that those who excite commiseration of other are entitled to the position of hero, *on that account*. (4) A friend prepared to die for a friend—remembering that the latter had already undergone imprisonment and faced death for having offered shelter to the wife and son of the former argues mere gratefulness. That the 'grateful' be acclaimed as heroes is a proposition the compelling force of which is not appreciated by all. Gratefulness is the barest minimum that is expected of every person of culture.

The proper approach to the question would seem to lie in an examination of the internal evidence of the play. Cāṇakya appears on the stage before any one else from among the

dramatis personae. It is accepted that he dominates the action of the play as none else does, right upto the end in Act VII. He 'towers over all.' It is very interesting and important to note what Cāṇakya syas in 1, 26 before the curtain falls to mark the end of the first Act (*upakrama*),—to read, III. 25, which repeats what was said in 1, 26 (this is the 'abhyāsa' as the Mīmāṃsakas would put it) and to understand the significance of the condition which Cāṇakya lays down for Rākṣasa in VII, 15,1—2 *upāsāñhāra*): either accept the prime-ministership of Candragupta or be prepared to lose your dearest friend Candanadāsa. With no other course left open Rākṣasa yields, offering a salutation to love of a friend that makes one accept *anything* including the position most disliked or hated. Our heart goes out to Rākṣasa in this the most difficult hour in his life. But that is no reason why our mind should rush to the conclusion that Rākṣasa is the hero of the play or that he leads the whole action, influences it, whether off the stage or on the stage. The plain fact is that not until Cāṇakya voluntarily retires on being satisfied that a devoted, sincere and brave prime-minister has been secured for Candragupta, as he (Cāṇakya) wished to secure from the beginning, Rākṣasa has no scope for himself, either off the stage (Act I, III) or on the stage (vide particularly Acts II, V, VI & VII). It is Cāṇakya who holds everything firmly in his grip, from start to finish. What would happen after Cāṇakya's retirement, who would dominate on Cāṇakya's relinquishing his post, are questions that have no bearing on the issue under consideration. Rākṣasa himself answered the question, perhaps anticipating this controversy, when he owned on being offered the Prime Minister's badge of office, the sword (*śastra*) "अयोग्या वयमस्य विशेषतस्त्वया गृहीतस्य यह्ये ॥" These words from the lips of Rākṣasa himself settle the question finally. "You may like me the most, be interested in me the most," Rākṣasa seems to be saying, "but that does not entitle me to the position of the hero of the piece. Viśākhadatta would not allow such an impression being formed."

VII The ethics of the *Mudrārākṣasa*

The ethics of the *Mudrārākṣasa* are the ethics of Cāṇakya and Rākṣasa. Of these the former enjoys the reputation of

being possessed of a crooked intelligence (*kutilamatih*) and the letter is Cāṇakya's political adversary. It is easy to show that the state of public morals as 'it can be gleaned from the *Mudrārākṣasa* is far from flattering even to the early age to which Cāṇakya, Candragupta and Rākṣasa belonged. Whether it is Cāṇakya's secret agents or those of Rākṣasa, all seem to have had a firm belief in the principle, if principle it be indeed, 'every thing is fair in politics' and in another 'the end justifies the means'. How else, it may well be asked, could the murders of poor Sarvārthasiddhi and Parvataka, the forged letter in Śakaṭadāsa's hand with the stamp of the signet-ring of Rākṣasa himself on it, leading among other things, to the slaughter of five allies of Malayaketu, Citravarman and others, be accounted for or justified? A position such as this can be taken, nay, has been taken regarding the ethics of the *Mudrārākṣasa*. Referring to the curious state of public morals represented by the drama, Wilson observes, it is one 'in which fraud and assassination are the simple means by which inconvenient obligations are acquitted and troublesome friends or open enemies removed.'

It has to be pointed out against this criticism levelled against the state of public morals as represented by *Mudrārākṣasa*, that the impression formed that Cāṇakya's or Rākṣasa's morals were the morals of the community as a whole is mistaken. It is far from fair to the play as well as the playwright to understand that the community consisted of Bhāgurāyaṇa, Dingarātas, Bhadrabhaṭs, Balaguptas, Jivasiddhis, Siddhārthakas (all Cāṇakya's agents) or of Dāruvarmans, Abhayadattas, Varvarakas, Bībhatsakas (all Rākṣasa's agents.) In that community there are friends ready to die for friends, devoted wives and loving sons, cherishing, more than any thing else, family traditions such as of protecting the one who has sought shelter, at all costs. There are that is to say, Candanadāsas senior—Mr. and Mrs.—and Chandanadāsa junior. They represent the 'bulk of the people and not few statesmen, or their paid agents, some of whom are conscious that their service is little better than a canine mode of living.

It would be argued against this that the strongest impression left on the mind of the reader is that of the utterances and

doings of Cāṇakya—the hero of the play. Cāṇakya, the critics would add, cannot boast of any the least adherence to lofty, edifying moral principles. And precisely here is it necessary to sound a note of caution to the critics. It is that Cāṇakya by virtue of the peculiar position of the society of which he was a member, *could not have done anything better*, from any view point, than what he did.

At this stage the readers would have to leave the *Mudrā-rākṣasa* of Viśākhadatta aside for a while, and ascertain from the history of ancient India (3rd and 4th centuries B. C.) as to what was the state of affairs at that distant date. History reveals to us that but for the strong policy Cāṇakya adopted, there would have been politically speaking all chaos everywhere. In the absence of a firm State and a powerful Emperor well established on the throne, life would have been not only insecure, but also impossible for the vast bulk of the populace. It stands eternally to the credit of Cāṇakya that he developed the technique of the policy of 'thoroughness' and suppressed with an iron hand all the mischievous elements eating into the very life, of the people. Cāṇakya was not led away by the 'mirage of spiritualising politics. He was too shrewd an observer of the kaleidoscope that is human life, too great a master of human nature with all its wonderful variety and too great a realist to have been led away from his main object viz., the establishment of a very strong and thoroughly equipped state. Cāṇakya did not love killing for the sake of killing. He himself pities Sarvārthsiddhi ('tapasvi' as he is called). His and Paravtaka's murder were a political necessity. The executions of Śakaṭadāsa and Candanadāsa are but mimicries intended to serve the one purpose Cāṇakya had in view viz., of winning over Rākṣasa and making him accept the ministership of Candragupta. And Cāṇakya's choice fell on Rākṣasa for the important post for only one reason viz. that he was most worthy of it. Once his "prajnā", 'vikrama' and above all 'bhakti' were secured for Candragupta, there was not the remotest possibility of the State ever becoming weak or infirm on any account. Cāṇakya had no axe of his own to grind. There were no personal enemies whom he wanted to get rid of. The

object achieved, he quietly retires, never to interfere with state business again. Cāṇakya was thus the saviour of the people. He never said anything or did anything for purposes of self-aggrandisement.

A glance at some of the most far reaching developments in contemporary world politics and an unbiased study of the same would convince all that so far as morals are concerned there is no superiority over Cāṇakya to which twentieth century statesmen can lay claim. With an unparalleled record of broken promises, dishonoured treaties, use of a hundred thousand times more destructive weapons, war time camouflage and peace time camouflage, subtle proraganda, penetration tactics of 'democracies' that would put 'imperialism' to shame, concentration camps, mass trials and what not, the present day politicians can ill afford to find fault with Cāṇakya. The hollowness of the stock-in-trade phrases and slogans that fill the very air we breathe is patent to us all. The cry for 'the amelioration of the masses' 'the materialisation of the dream of universal brotherhood' 'the appreciation of higher values', and the 'common heritage' of man in effect, has amounted to nothing. The second world war brought into existence and helped flourish a species of markets, the black market, to so great an extent, that life to-day is permeated by it in all its branches and the most vigorous and most determined efforts on the part of every intelligent human being would be necessary to eradicate the evil that has affected human civilization and culture. What more strange than that those who have allowed, if not encouraged, this monster to thrive, should find fault with Cāṇakya's morals and with the ethics of the *Mudrārākṣasa* ?

DRAMATIS PERSONAE

1. Main Characters

Bhāgurāyaḥ—A secret agent of Cāṇakya and an apparent friend of Malayaketu—(mentioned towards the close of the I, II and VII Acts and appearing in the V.)

Cāṇakya—alias *Kautilya*, alias *Viṣṇugupta*, King Candragupta's Preceptor and Premier.

Candanadāsa—Minister Rākṣasa's best friend and the President of the Jewellers' Guild.

Candragupta—alias *Maurya*, alias *Vṛṣala* King of Magadha.

Malayaketu—Parvateśvara's son and Rākṣasa's ally after the destruction of the Nandas by Cāṇakya, till the two break off (Act V)

Rākṣasa—Former Premier of King Nanda opposed to both Cāṇakya and Candragupta.

Śakaṭadāsa, the *Kāyastha*—Rākṣasa's friend and Secretary.

2 (a) Subordinate characters

(helping Cāṇakya)

Jīvasiddhi, *Kṣapāṇaka*—In fact a Brāhmaṇa named Indus armā, a friend and spy of Cāṇakya (Acts I, II, V etc.)

Nipuṇaka—Cāṇakya's spy with the Yama-chart (Act. I)

Puruṣa—Cāṇakya's spy (Act. VI)

Samiddhārthaka—who becomes Bilvapatra, one of the executioners (Act VII), an intimate friend of Siddhārthaka.

Siddhārthaka—who becomes the executioner Vajralomā (Act VII), a friend of Samiddhārthaka, very highly trusted spy of Cāṇakya and an apparent friend of Śakaṭadāsa (Acts I, IV, V etc.)

Sārīgarava—A pupil and a personal attendant of Cāṇakya (Act I)

Sorottarā—A female door-keeper in the employ of King Candragupta (Act III)

Vaihīnari—The Chamberlain in the employ of King Candragupta (Act III)

2 (b) Subordinate characters (helping Raksasa and Malayaketu)

Jājali—The Chamberlain in the employ of Prince Malayaketu.

Jirṇaviṣa—who appears as a snake-charmer, 'Ahituṇḍika' Virādhagupta, in fact, a spy of Rākṣasa (Act II)

Karabhaka—A messenger of Rākṣasa (Act II)

Kutumbinī—Candanadāsa's wife (Act II)

Priyanivadaka—An attendant of Rākṣasa.

Puruṣa—Bhāgurāyaṇa's attendant, named Bhāsuraka (Act IV)

Stavakalas'a—A spy of Rākṣasa in the guise of a bard.

Vijayā—A female door keeper in the employ of Malayaketu (Act V)

3 Persons Who claim little more than a

mention of their name in the

Mudraraksasa

Abhayadatta—A physician employed by Rākṣasa to administer poison to Candragupta (Act II)

Acala, the Kāyastha—Cāṇakya's scribe (Act III)

Balagupta—In charge of the elephant force of Candragupta, an apparent malecontent who joins Malayaketu.

Bibhatsaka etc.—Spies of Rākṣasa who had entered Candragupta's palace by a subterranean passage to kill the king (Act II)

Citravarmā—King of Kulūta, one of the five kings in close alliance and friendship with Malayaketu (Acts I. V etc.)

Dandapāśika—A police officer serving Candragupta.

Dāruvarmā—A carpenter, Rākṣasa's agent, who tried to kill King Candragupta with a mechanical arch, but failed.

Dīngarāta—The son of the sister of *Candrabhānu*, the head of the door-guard of King Candragupta.

Kālapāśika—Another police officer in the employ of King Candragupta.

Megha—King of the *Pārasikas* (Act I etc.)

Parvata—alias 'Parvata, alias Parvates' alias *Sailendra*, Malayaketu's father and Candragupta's ally in destroying the Nandas (Act I etc.)

Pramodaka—Rākṣasa's agent, entrusted with the bed-chamber of King Candragupta.

Pravīraka—Head of the staff of Rākṣasa (Act II)

Puruṣadatta—Superintendent of Cavalry in the employ of King Candragupta.

Puṣkarākṣa—King of Kashmere (Act I etc.)

Rājasena—An attendant of King Candragupta during the latter's boyhood (Act III)

Rohitākṣa—The Malava Prince

Sarvārthasiddhi—The last member of the Nanda family (Act I).

Sinhanāda—King of Malaya (Act I)

Sinhabala—Commander, and elder brother of *Bhāgurāyaṇa*

Sindhuṣeṇa—King of Sind (Act I)

Sikharasena—Commander and Malayaketu's friend.

Vakranāsa and others—Ministers of the Nandas (Act I)

Vairocaka—Parvata's brother (Act II)

Varvaraka—An agent of Rākṣasa, a Mahout of King Candragupta.

Vijayapāla—The Officer in charge of the fort of King Candragupta (Act I)

Vijayavarmā—Chief of the Kṣatra clan (Act III)

Viṣakanyā—The poison-maiden employed by Cāṇakya to kill Parvataṅka (Acts I, II etc.)

Viṣṇudāsa—An intimate friend of Candanadāsa (Act VII)

Viśvāvasu—One of the three Brāhmaṇa brothers, Cāṇakya's agents, sent by Cāṇakya to receive the ornaments of Parvataṅka, distributed by Candragupta at the funeral rite in honour of the former (Act I)

Scene

Pāṭaliputra—Acts I, III, VI and VII

The Capital of the Parvatakadeśa—Acts II & IV.

The Camp of Malayaketu—not far off from Kusumapura or Pāṭaliputra...Act V.

महाकविश्रीविशाखदत्तप्रणीतं

मुद्राराक्षसम् ।

प्रथमोऽङ्कः ।

धन्या केयं स्थिता ते शिरसि शशिकला किं नु नामैतदस्याः
नामैवास्यास्तदेत्परिचितमपि ते विस्मृतं कस्य हेतोः ।
नारीं पृच्छामि नेन्दुं कथयतु विजया न प्रमाणं यदीन्दु-
र्देव्यानिह्नोतुमिच्छोरिति सुरसरितं शाळ्यमव्याद्विमोर्वः ॥ १ ॥

MUDRĀRĀKSASA

COMPOSED BY THE GREAT POET ŚRĪ VIŚĀKHADATTĀ

ACT I

[Pārvatī asks Lord Śiva—] 'Who is this blessed one, situated on your head?' [Lord Śiva's answer—] 'It is [also punningly, *she is*] Śāśikalā [i. e. the digit of the moon, also punningly a woman called by that name—]; [Pārvatī further asks—] 'Is this possibly (*mu*) the name of this one?' [Lord Śiva replies—] 'That here is just (*eva*) her appellation: though familiar to you, for what reason has [it] been forgotten [by you]?' [Pārvatī angrily says—] 'I am asking *about* [also punningly 'I shall ask—] *the woman* and *not about* [also punningly 'not] *the moon*' [Śiva coolly says—] 'if the moon be no authority (*pramāṇa*), let Vijayā [your female companion] tell'. May the ingenuity [not without a desire of mischief in it—*sāṭhyam*] of the pervading [Lord Śiva], desirous of thus [*iti*] concealing the heavenly river [lit., river of the gods] [viz. Gaṅgā] from the Goddess [Pārvatī], protect you. 1

१ L. V. १, कन्या केयं...

गुणवत्युपायनिलये स्थितिहेतोः साधिके त्रिवर्गस्य ।
मङ्गवननीतिविद्ये कार्यादर्थे द्रुतमुपेहि ॥ ५ ॥

(प्राविश्य) नटी—अज इआहि । अणाणिओएण मं अजो अणुगोळदु ।
[आर्य इयमाईम । आज्ञानियोगेन मामायोऽनुगृह्णातु ।]

सूत्रधारः—आये तिष्ठतु तावदाज्ञानियोगः । कथय किमद्य भवत्या भगवतां
ब्राह्मणानामुपनिमन्त्रणेन कुटुम्बकमनुगृहीतम्, अभिमता वा भवनमतिथयः
५ संप्राप्ता यत एष पाकविशेषारम्भः ।

नटी—अजज आमन्तिदा मए भअवन्तो ब्रह्मणा । [आर्य आमन्त्रिता
मया भगवन्तो ब्राह्मणाः ।]

सूत्रधारः—कथय कसिक्षिभित्ते ।

नटी—उवरज्जदि किल भअवं चन्दोऽस्ति । [उपरज्यते किल भगवान्
† चन्द्र इति ।]

O [you] possessed of merits, the abode of remedies,
accomplisher of the group of the three [viz. *Dharma*, *Artha* and
Kāma] which is the cause of the stability [of the society],
Science of Polity [incarnate] in my house, O noble lady, [do]
come quickly for [an important]-purpose. 5

(Having entered) Naṭī—My lord, here I am. May my lord
favour me by appointing [me] to [carry out] a command.

Sūtradhāra—Noble lady ! just let alone the appointment to
[carry out] a command. Tell [me] whether the family has to-day
been laid under obligation by you by an invitation to the revered
(*bhagavatām*) Brāhmaṇas or have highly respected guests arrived
at the house, on which account [there is] this commencement of
[the preparation of] special dishes ?

Naṭī—My lord, the revered Brāhmaṇas have been invited
by me.

Sūtradhāra—Tell [me], on what account ?

Naṭī—As the moon, they say (*kila*), is to be eclipsed.

१ कायांचाये ।

† Punningly, 'with reference to the capture of Chandragupta.'

सूत्रधारः — आर्ये क एवमाह ।

नटी— एवं खु णअहवासी जणो मन्तेदि । [एवं खलु नगरवासी जनो मन्त्रयते ।]

सूत्रधारः — आर्ये कृतश्रमोस्मि चेतुःषष्ठ्यंगे ज्योतिःशास्त्रे । तत्प्रवर्त्यतां प्रगवतो व्राह्मणानुदिश्य पाकः । चन्द्रोपरांगं प्रति तु केनापि विप्रलघ्वासि । पद्य १५

करुण्य्रहः स केतुश्वन्दं संपूर्णमण्डलमिदानीम् ।

अभिभवितुमिच्छति बलात्

(नेपथ्ये) आः क एव मयि स्थिते चन्द्रमभिमवितुमिच्छति ।

सूत्रधारः — रक्षत्येनं तु बुधयोगः ॥ ६ ॥

नटी— अज्ज को उण एसो धरणीगोअरो भविअ चन्दं गहा भिजोआदो रक्षित्वादुः इच्छादि । [आर्य कः पुनरेष धरणीगोचरो भूत्वा चन्दं ग्रहाभियोगाद्रक्षितुमिच्छति ।]

Sūtradhāra—Noble lady ! who says so ?

Naṭī—Thus indeed do the people staying in the city say.

Sūtradhāra— Noble lady, I have taken special pains (*kṛitasramah*) on the Science of the Luminaries. So let cooking for the sake of the revered Brāhmaṇas be caused to go on. With reference to the *eclipse of the moon*, however, you have been deceived (*vipralabdhā*) by some one.

† *That wicked planet, Ketu, desires now to overwhelm by force.*

— *The * moon with a full orb—*

(*Behind the curtain*) Ah? who [is] here [who] desires to overpower Candra [gupta], while I am standing here?

Sūtradhāra—
association with Mercury saves him. †

but the

6

Naṭī - My lord, who again, having been the object [of perception] of [i. e. on] the earth, desires to save the moon from the onslaught by the planet [Ketu]?

१ चतुषष्ट्यंगे is dropped. २ चन्द्रमसंपूर्ण ।

† punningly, that malignant Rākṣasa along with [Malaya—] Ketu'.

* punningly, 'Candragupta with the regal circle full or well established—'

† punningly, 'the policy of the wise (Cāṇakya) saves him.'

सूत्रधारः — आयें यस्तस्यं मयापि नोपलाक्षितः । भवतु भूयोऽभियुक्तः स्वर-
५ व्याकुमुपलप्स्ये । ('कूरग्रहः' इत्यादि पुनर्स्तदेव पठति ।)

(नेपथ्ये) आः क एष मयि स्थिते चन्द्रगुप्तमभिमवितुमिच्छति ।

सूत्रधारः -- (आकर्ण्य) आयें, ज्ञातम् ।

कौटिल्यः

(नटी भयं नाटयति ।)

कुटिलमतिः स एष येन
क्रोधाश्चौ प्रसभमदाहि नन्दवंशाः ।
चन्द्रस्य ग्रहणमिति थतेः सनाम्नो
मौर्येन्द्रोद्धिष्ठदभियोग इत्यवैति ॥ ७ ॥

तदित आवां गच्छावः ।

(इति निष्कान्तौ)

इति प्रस्तावना ।

Sūtradhāra—Noble lady, to tell [you] the truth, by me too, [that one] has not been well observed. Be it [as it is]. Once again, being quite attentive, I shall ascertain the distinct features [vyakti] of the intonation (svara). (Repeats the same 'Krūragrahah' etc.)

(Behind the curtain) Ah ! who here desires, while I am standing [alive], to overpower Candragupta ?

Sūtradhāra—(Having heard) Noble lady, [it is] ascertained [by me].

Kauṭilya

(The Naṭī gesticulates fear.)

of crooked intellect, he is this one, by whom the Nanda-dynasty was burnt down by force in the fire of [his] anger. On account of [his] hearing 'Candrasya grahaṇam', he understands an onslaught by the enemy against the Maurya moon (Candragupta) with the same name (as that of 'Candra—moon').

Let us then go away from here. (After this; both go away.)

Here ends the Prelude.

(ततः प्रविशति मुक्तां शिखां परामृशन्कुपितश्चाणक्यः ।)

चाणक्यः — कथय क एष मायि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति ।

आस्वादितद्विरदशोणितशोणशोभां

संध्यारुणामिव कलां शशालाभ्यनस्य ।

जृम्भाविदारितमुखस्य मुखात्स्फुरन्तीं

को हर्तुमिच्छति हरेः परिभूय दंध्राम् ॥ ८ ॥

अपि च ।

नन्दकुलकालभुजर्गीं कोपानलघुलैलैधूमलताम् ।

अद्यापि बध्यमानां बध्यः को नेच्छति शिखां मे ॥ ९ ॥

अपि च ।

(*Then enter Cāṇakya, in anger touching the loosened hair on the head*)

Cāṇakya—Tell (me) [who is the one,] here, who, while I am [here or alive], desires to overpower Candragupta ?

Having overpowered (pari-bhūya) [the lion] who desires to extract the shining jaw from the mouth of the lion with his mouth opened widely (vi-dārīta) in [the act of] yawning, [the jaw] with its lustre (sobhā) [made] red by the blood of the elephants that has been tasted (ā-svādīta) [already], [thus looking] like the digit of the moon (lit. of one with the mark of a hare), reddish (ariśām) owing to the twilight (sandhyā). 8

Moreover,

Who, fit to be killed, does not desire, even now my tuft of hair, to be tied, [the tuft] which is the dark [terribly poisonous] female serpent of the Nanda family, the thick (lit. profuse) dark (nīla) wreath of the smoke of the fire [in the form] of [my] wrath ? 9

Moreover,

८ Stanza 8th and अपि च । are omitted by some. ९ वहल । ३ लोल ।
४ after को, नाम is added by some.

मुद्राराक्षसे

Burning
bright
Moth

उल्लङ्घयन्मम समुज्ज्वलतः प्रतापं
कोपस्य नन्दकुलकाननधूमकेतोः ।
सद्यः परात्मपरिमाणविवेकमूढः
कः शालमेन विधिना लभतां विनाशम् ॥ १० ॥

शाङ्करव शाङ्करव,

(प्रविश्य) शिष्यः — उपाध्याय, आज्ञाप्य ।

चाणक्यः — वत्स उपवेष्टुमिच्छामि ।

शिष्यः — उपाध्याय नन्वियं संनिहितवेत्रासनैव द्वारप्रकोष्ठशाला । तदिहोप-
वेष्टुमर्हत्युपाध्यायः ।

चाणक्यः — वत्स, कार्याभिनियोगै एवास्मान् व्याकुलयति, न पुनरुपाध्याय-
सहमूः शिष्यजने द्वुःशीलता । (उपविश्यात्मगतम्) कर्यं प्रकाशतां गतोऽयमर्थः

Who wants to meet, instantaneously, his destruction, in the manner of a moth, transgressing [as he is] the consuming (*pra*) heat (*tāpa*) of the wrath of me, the fire (*dhuma-ketu* lit. one with the banner of smoke) to the forest of the Nanda family, deluded (*mūḍha*) [as he surely is] in the measure of [the strength of] others and [that of] himself ! 10

Sāṅgarava Sāṅgarava,

(Entering) Pupil—[Revered] preceptor, command [me].

Cāṇakya—[Dear] boy, I wish to sit down.

Pupil— Preceptor, here indeed is the hall in close vicinity with the door even (*eva*) [already] furnished with a cane-seat. It, therefore, behoves the Revered one to sit down here.

Cāṇakya—Dear boy, is [our] close application to [state—] business that causes us to be disturbed (*vyākula-yati*) [and] not again the attitude (*tā*) of having a bad temper (*duḥ-shilla*) towards the class of pupils, inherent (*saha-bhūḥ*) in a preceptor ? (*Taking his seat, to himself*) How has this matter (*arthah*) attained publicity among the citizens viz., that Rākṣasa, as the report goes (*kila*), with anger roused (lit. produced) by the utter destruction of the Nanda family, having entered into a pact (*sandhāya*)

१ उल्लासयत् । २ परिणाम । ३ कार्याभियोग । ४ नाटयनोपाविद्... ।

पैरेतु यथा किल नन्दकुलविनाशजनितरेषो राक्षसः पितृवधामर्थितेन सकल-
नन्दराज्यपरिपणनप्रोत्साहितेन पर्वतकपुत्रेण मलयकेतुना सह संधायै तदुपगृहीतेन
च महतो म्लेच्छराजवलेन परिवृतो वृष्टमभियोक्तुमुद्यत इति । (विचिन्त्य) ५
अथवा येन मया सर्वलोकप्रकाशं नन्दवंशवत्तं प्रतिज्ञाय निस्तीर्णं द्रुतरा-
प्रतिज्ञासरित् सोऽहमिदार्नी प्रकाशीभवन्तमप्येनमर्थं समर्थः प्रशमयितुम् ।
कुतः । यस्य मम

द्यामीकृत्यानेनन्दूर्नियुवतिदिशां संततैः शोकधूमैः
कामं मन्त्रिद्वूमेभ्यो नयपवनहृतं मोहभस्म प्रकीर्य ।
दग्ध्वा संभ्रान्तपौरद्विजगणरहितानन्दवंशप्ररोहान्
दाहाभावात्त खेदज्ज्वलन इव वने शाम्यति क्रोधवद्धिः ॥ ११ ॥

with Malayaketu, son of Parvata, enraged by the murder of his father [further] encouraged by the stipulation (*pariparāna*) of the entire kingdom of the Nandas [and] surrounded by [i. e. accompanied by] a great force of the Mleccha kings, is girding up his loins (*ud-yukta*) to attack Vṛṣala [Candragupta]? Or, I, by whom having vowed the destruction of the Nanda family, in the presence of all people, has been crossed over the river of the vow, very difficult to cross over, that I am capable of checking effectively (*pra-samayitum*) this matter, though becoming public now. Why? Of me whose—

Fire of wrath gets cooled down, like the fire in forest, on account of the absence of the object to be burnt and not out of exhaustion, after having rendered dark the moon-faces of the quarters in the form of the young ladies on the enemy's side by the continued grief—columns-of-smoke, after having scattered (*prakīrya*) profusely (*kānam*) (or at will) the stupefaction—ashes carried away by the statesmanship-wind over the minister-trees (and) burnt the bamboo-shoots (*vamsa-praroha*) in the form of the scions of the Nanda race, [now] divested of the flocks (*jana*) of birds in the form of the altogether frightened (*sambhrānta*) citizens. 11

१...जनितरोषामर्थो । २ सह संधाय omitted । ३ म्लेच्छराजेन and म्लेच्छवलेन
are other readings । ४...न्दूरियुवति... ।

अपि च ।

शोचन्तोऽवनैर्नराधिपंभयाद्विकशद्वग्भैर्मुखै-
र्मामग्रासनतोऽवकृष्टमवशं ये दृष्टवन्तः पुरा ।
ते पश्यन्ति तथैव संप्रति जना नन्दं मया सान्वयं
सिंहेनेवं गजेन्द्रमदिशिखरात्सिंहासनात्पातितम् ॥ १२ ॥

सोऽहमिदानीमवसितप्रतिज्ञामारोऽपि वृषलायेक्षया शर्तं धारयामि । येन मया
समुत्खाता नन्दा नवं हृदयशत्यां इव भुवः
कृता मौर्ये लक्ष्मीः सरसि नलिनीवै स्थिरपदा ।
द्वयोः सारं तुल्यं द्वितयमभियुक्तेन मनसा
फलं कोपप्रीत्योद्दिष्टति च विभक्तं सुहृदि च ॥ १३ ॥

Moreover,

Those people who with faces down-cast, with the word (s) 'Fie (upon you)' suppressed (*garbhaih*) within, through the fear of the king, grieving (in their heart) saw me, in the past, helplessly dragged down from the main seat – they see, at present, Nanda with his [entire] family thrown down by me, in that very manner, from the throne (lit. lion-seat), like a lordly elephant hurled down by a lion, from the peak of a mountain. 12

That I am at present wielding weapon, though I have carried out my weighty vow, out of consideration for *Vṛṣala* (i.e. *Candra-gupta*) (and not for myself). That I by whom

have been dug out the nine Nandas like [as many] darts from the heart of the Earth, [by whom] has been made to have a firm stand (lit. footing) Sovereignty in the son of *Murā* (i.e. *Candragupta*), like a lotus-creeper in a lake, [by whom] has been divided, with a mind closely applied [to the task], the two-fold fruit, best and even (*equal tulyam*), of anger and affection, respectively, between the two (viz.,) the hating (enemy) and the one with a fine heart (i.e. the friend).

१ नराधिपभियाधिक् । २ मामरन्यासन... । ३ पश्यन्तु । ४ सिंहेनेव । ५ रोगा ।
६ विसिनीव ।

अथवा अगृहीते राक्षसे किमुत्खातं नन्दवंशस्य किं वा स्यैर्मुत्खादितं चन्द्र-
गुमलक्ष्म्याः । (विचिन्त्य) अहो राक्षसस्य नन्दवंशे निरालिशयो भक्तिगुणः ।
स खलु कर्मिक्षिदपि जीवति नन्दान्वयावयवे वृषलस्य साचिव्यं ग्राहयितुं न
शक्यते । तदभियोगं प्रति निरुद्योगः शक्योऽवस्थापायेतुमस्माभिः । अनैव
बुद्धया तपोवनगतोऽपि वातितस्तपस्वी नन्दवंशीयः सवाँथीसिद्धिः । यावदसौ ५
मलयकेतुमङ्गीकृत्यास्सदुच्छेदाय विपुलतरं प्रयत्नमुपदर्शयत्येव । (प्रत्यक्षवदाकाशे
लक्ष्यं बद्ध्वा) साधु, अमात्य राक्षस, साधु । साधु, श्रोत्रिय, साधु । साधु,
मन्त्रिवृहस्पते, साधु । कुतः ।

ये शर्वर्यादनपेतमीश्वरमयं लोकोऽर्थतः सेवते
तं गच्छन्त्यनु ये विपत्तिषु पुनस्ते तत्प्रतिष्ठाशया

Or while Rākṣasa [yet] remains uncaptured, what extirpation of the Nanda race is effected or what stability of the Sovereignty of Candragupta has been ensured (lit. produced) ? (Reflecting) O the unsurpassed (*nir-atis'aya*) quality of Rākṣasa of devotion to the race of the Nandas ! To be sure (*khalu*), so long as some member of the Nanda family is alive, he cannot be made to accept the [principal] ministership of Vṛṣala. [All the same] he can be caused to be inactive (*nir-udyoga*), as far as attack against him is concerned (*tad abhiyogam prati*). With this very idea (*buddhyā*), was caused to be slain (the poor) Sarvārthasiddhi of the Nanda race, though he had repaired to a penance-grove. This notwithstanding (*yāvat*), having accepted Malayaketu [as an ally], he continues to put forth (lit. show) a greater amount of effort for our extirpation. (Having fixed his gaze at something in the space as if it were perceptible) Bravo ! Minister Rākṣasa, bravo ! learned Brāhmaṇa, bravo ! Bravo ! O Brihaspati (i. e. the wisest) among ministers, bravo. Why ?

People here (*ayam lokah*) wait on (their) master, not deprived of his prosperity, with an object (*ariha*-of their own, interest of their own) in view. Those (servants), however (*punah*), who follow him in adverse circumstances (*vipattiṣu*), (do so) due to the hope of [the master securing] his stability. But those who bear the yoke of duty, even

भर्तुर्ये प्रलयेऽपि पूर्वसुकृतासङ्गेन निःसङ्गया

भक्त्या कार्यधुरं वहन्ति कृतिनस्ते ते दुर्लभास्त्वादशाः ॥ १४ ॥

अत एवास्माक त्वत्संग्रहे यत्नः कथमसौ वृषलस्य साचिव्यग्रहणेन सानुग्रहं स्यादिति । कुतः ।

अप्राङ्गेन च कातरेण च गुणः स्याद् भक्तियुक्तेन कः

प्रज्ञाविक्रमशालिनोऽपि हि भवेत्किं भक्तिहीनात्पलम् ।

प्रज्ञाविक्रमभरत्यः समुदिता वेषां गुणा भूतये

ते भूत्या नुपतेः कलत्रमितरे संपत्सु चापत्सु च ॥ १५ ॥

तन्मयाप्यस्मिन्वस्तुनि नशयनेन स्थितेऽपि । यथाशक्ति क्रियते तद्ग्रंहणं प्रति यत्नः । कथमिव । अत्र तावद् वृषलपर्वतक्योरन्यतरविनाशेनापि चाणक्यस्यापि

on the annihilation of their master, out of attachment for [his] former good 'turns (*su-kṛta*), through devotion which is absolutely disinterested (*nissanga*)—those blessed ones, like you [O Rākṣasa], are difficult to come across. 14

Precisely on this account is there an effort on our part to secure you [and have the benefit of your guidance] with the thought [presenting itself to our mind] (*iti*)—how could he be one doing (lit-with) an obligation by accepting the position of the (prime) minister (*sāhivya*) of Vṛṣala. Why?

What advantage (lit. merit) would there be with (a servant) not wise and nervous, possessed [though he may be] of devotion? What fruit would accrue [to the master] from (a servant) shining with wisdom and valour, (yet) devoid of devotion? Those whose qualities—wisdom, valour and devotion have appeared (or risen) together (or well) for the prosperity (*bhūtaye*) [of the master], they are servants of the king (properly so called); others are (merely) the better half (*kalatram*), in times of prosperity and in those of adversity. 15

Therefore I too am remaining absolutely alert (or vigilant, *na s'ayāna*, lit. not sleeping) in this matter (*vastu*). Effort, as far as lies within [our] power, is being made in regard to the capture of this one. How possibly (*iva*)? Here the rumour of the nature of a public scandal (*janāpavadah*) has been just caused to be spread in the world to the effect (*iti*)

कृतं भवतीति विषकन्यया राक्षसेनास्माकमत्यन्तोपकारि मित्रं धातितस्तपस्वी
पर्वतक इति संचारितो जगति जनापवादः । लोकप्रत्ययार्थमस्यैवार्थस्यामि-
ध्यक्तये पिता ते चाणक्येन धातित इति रहसि त्रासयित्वा भागुरायणेनाप-
वाहितः पर्वतकपुत्रो मलयकेतुः । शक्यः स्वत्वेष राक्षसमतिपरिगृहीतोऽपि
ध्युत्तिष्ठमानः प्रज्ञया निग्रहीतुम् । न पुनरस्य निग्रहात्पर्वतकवधोत्पन्नं राक्षसस्या-
यशः प्रकाशीमंवत् प्रमाण्डुमिच्छामि । प्रयुक्ताश्च स्वप्रक्षपरपक्षयेरनुरक्तापरक्त-
जनजिज्ञासया बहुविधदेशवेषभाषाचारसंचारवेदिनो नानाव्यज्ञनाः प्रणिधयः । १०
अन्विष्यन्ते च कुसुमपुरवासिनां नन्दामात्यसुहृदां निपुणं प्रचारगतम् ।
तत्तत्कारणमुत्पाद्य कृतककृत्यतामापादिताश्चन्द्रगुससहोत्यायिनो भद्रभट्टप्रभूतयः
प्रधानपुरुषाः शत्रुप्रयुक्तानां च तीक्ष्णरसदादीनां प्रतिविधानं प्रत्यप्रमादिनः
परीक्षितभक्तयः क्षितिपतिप्रत्यासन्ना नियोजितास्तत्रासपुरुषाः । अस्ति चास्माकं

that with the thought that by the destruction of even one of (the two viz.,) Viṣala and Parvata, Cāṇakya will have harm done (*apakritam*) to him, our extremely benevolent (helpful-*upakāri*) friend, poor Parvata, was caused to be killed through a poison-maiden by Rākṣasa. For the clarification of this matter with a view to [ensuring] the convincing of the people, Malayaketu, son of Parvata, was caused to go away by Bhāgurāyaṇa, after having been frightened secretly with the words (*iti*) 'your father was caused to be assassinated by Cāṇakya'. Indeed it is possible to check this one [Malayaketu] with wisdom, though held on all sides by Rākṣasa's intelligence (and) about to rise (or be active) against (us). I do not again by the restraint of this one, [Malayaketu] wish to wipe out the infamy (*a-yashah*) of Rākṣasa, arisen out of the annihilation of Parvata getting publicity (as it is, quite naturally). And spies (*pra-vidhayaḥ*) have been (employed or) well appointed, with the desire of knowing persons such as are devoted to our side and dissatisfied (*apa-rakta*) with that of the enemy respectively, (spies) in various garbs, having expert knowledge (*vedinah*) of the manifold dresses, languages, customs and manners (lit. movements) of (the many) regions. And (everything) connected with activities (*pra-cāra*) of the friends of the minister of the Nandas (i. e. Rākṣasa) staying in Kusumapura (i. e. Pāṭaliputra) is being sought [and found out] very carefully

सहाध्यायि भित्रमिन्दुशर्मा नाम ब्राह्मणः । स चौशनस्यां दण्डनीयां चतुः-
 १५षष्ठ्यं गे ज्येतिःशाले च परं प्रावीण्यमुपगतः । स मया क्षपणकलिङ्गवारी
 नन्दवंशवधप्रतिज्ञानन्तरमेव कुसुमपुरमुपनीय सर्वनन्दामात्यैः सह सख्यं
 ग्राहितो विशेषतश्च तरिमन् राक्षसः समुत्पन्नविश्रम्भः । तेनेदानीं महत्प्रयोजन-
 मनुष्येण भविष्यति । तदेवमस्मत्तो न किंचित्परिहास्यते । वृषल एव केवलं
 प्रधानप्रकृतिरसास्वारोपितराज्यतन्त्रभारः सततमुदास्ते । अथ वा यत्स्वयम-
 २०भियोगदुःखैरसाधारणैरपाकृतं तदेव राज्यं सुखयति कुतः ।

(or skilfully, *nipuṇam*). And the principal parties, Bhadrabhaṭa and others, rising with Candragupta have been caused to reach the stage of seeming (or sham) malcontents (*kritakakrityatām āpādītāḥ*), having [for that purpose] created various (*tat-tat*) occasions (or reasons of discontent, *kāraṇam*). And reliable (*āpta*) persons [whose duty would be to be] quite close to the lord of the earth; with their devotion put to test, ever watchful (*a-pramādinaḥ*—not in the habit of being negligent) in counteracting [the mischievous activities] of assassins and those who administer terrible poison, appointed [as these latter are for the purpose] by the enemy, have been appointed there, [in close vicinity of the king]. And there is our friend, a Brāhmaṇa named Induśarman. And he has attained the highest mastery (or skill, *prāvīṇyam*) in the science of polity composed by Uśanas and in the Science of the Lumiaries, consisting of sixty-four parts. He, putting on the garb of a Kṣapaṇaka, has been made to make friendship with all the ministers of Nanda, having been (first) taken to Kusumapura (*Pāṭaliputra*), immediately after (my) vow of the destruction of the Nanda race and particularly has Rākṣasa confidence in him produced [in his mind]. Very great will be the purpose that will now be served by him. Thus, on our part, there is nothing that will be neglected (lit. abandoned). Only [there is this slight difficulty that] Vṛṣala, the principal member [of the body politic] with the heavy responsibility of the administration of the kingdom imposed on us, ever remains indifferent. Or, [rather is this a fact that] only that kingdom which is divested of the uncommon (i. e. very great) pains of self-application, gives happiness. Why ?

स्वयमाहृत्य भुज्ञाना बलिनोपि स्वभावतः ।
गजेन्द्राश्च नरेन्द्राश्च प्रायः सीदन्ति दुःखिताः ॥ १६ ॥

(ततः प्रविशति यमग्रेन चरः)

चरः — पणमह जमस्स चलणे किं कज्जं देवएहि अणेहि ।

एसो खु अण्णभत्ताणं हरइ जीअं तडफडन्तं ॥ १७ ॥

[प्रणमत यमस्य चरणौ किं कार्यं दैवतैरन्यैः ।

एष खल्वन्यभत्तानां हरति जीवं परिस्फुरन्तम् ॥ १७ ॥]

अवि अ [अपि च]

पुरिस्सस जीविदव्वं विसमादो होइ भत्तिगहि आदो ।

मारेइ सब्बलोकं जो तेण जमेण जीआमो ॥ १८ ॥

[पुरुषस्य जीवितव्यं विषमाद् भवति भस्तिगृहीतात् ।

मारयति सर्वलोकं यस्तेन यमेन जीवामः ॥ १८ ॥]

The best of elephants and the best of men, though strong by nature, generally undergo decay (*sīdanti*), afflicted [as they are when] maintaining themselves after having brought [the means of livelihood] themselves. 16

(*Then enter a spy with a pictorial representation of Yama on a piece of cloth.*)

Spy— Prostrate [yourselves] and salute (*pra-ṇāmata*) the feet of Yama. What is to be done with (i. e. what use are) other divinities? Indeed, this one takes away the life, (which is) throbbing, of the devotees of others (i. e. other divinities). 17

Moreover,

A man's sustenance becomes possible through one who is far from even (*vi-ṣama*) (but) won over by devotion. The one who destroys all people,— by that Yama — do we live. 18

I shall just enter this house and showing (i. e. spreading out for view) the Yama-chart, sing (some) songs.

१ नरेन्द्राश्च मृगेन्द्राश्च ।

जाव एदं गेहं पविसिअ जमपडं दंसअन्तो गीआइं गाआमि । [याघदेतद् गृहं प्रविश्य यमपटं दर्शयन् गीतानि गायामि ।] (इति परिक्रामति)

५ शिष्यः — (विलोक्य) भद्र, न प्रवेष्टव्यम् ।

चरः — हंहो ब्रह्मण, कस्स एदं गेहं । [हंहो ब्राह्मण, कस्यैतद् गृहम् ।]

५ शिष्यः — अस्माकमुपाध्यायस्य सुगृहीतनामन आर्यचागक्यस्य ।

चरः — (विहस्य) हंहो ब्रह्मण, अत्तकेर अस्स जेव्य मह धर्मभादुणो शं होदि । ता देहि मे पवेसं जाव दे उवज्ञाअस्स जमपडं पसारिअ धर्म उवदिसामि । [अहो ब्राह्मण, आत्मीयस्यैव मम धर्मभ्रातुर्गृहं भवति । तस्मा देहि मे प्रवेशं यावत्तयोपाध्यायस्य यमपटं प्रसार्य धर्ममुपदिशामि ।]

१० शिष्यः — (सक्रोधम्) घिङ्गमूर्ख, किं भवानस्मदुपाध्यायादपि धर्मविचरः ।

चरः — हंहो ब्रह्मण, मा कुप्ये । न हि सब्वो सब्वं जाणादि । ता किंवि ते उवज्ञाओ जाणादि किंवि अहारिसा जाणन्दि । [अहो ब्राह्मण, मा कुप्य । न हि सर्वः सर्वं जानाति । तत्किमपि त उपाध्यायो जानाति किमप्यस्माद्वशा जानन्ति ।]

१५ शिष्यः — मूर्खं सर्वज्ञतामुपाध्यायस्य चौरयितुमिच्छसि ।

(*So saying, he walks round*)

Pupil— (*Observing*), Good [Man], you should not enter.

Spy— Oh Brāhmaṇa ! whose house is this ?

Pupil— Of our preceptor Revered Cāṇakya with a well invoked name.

Spy— (*Laughing*) This is a house as though of some one closely related to me (*ātmiya*), of a spiritual brother [so to say]. So grant me admittance so that having spread out the Yama-chart I shall instruct your preceptor in duty (*dharma*)-

Pupil— (*With anger*) Fie (upon you,) Oh fool ! Are you greater knower of duty than even our preceptor ?

Spy— O Brāhmaṇa, do not be angry. For, not does everyone know everything. Therefore your preceptor knows something (while) people like us know some (other) thing.

Pupil— O fool, you desire to take away (lit. steal) the omniscience of our preceptor.

१ मा एवं भणाहि ।

चरः — हंहो ब्रह्मण, जहु तुह उवज्ज्ञाओ सब्वं जाणादि ता जाणादु दाव
कस्स चन्दो अणभिष्येदो त्ति । [अहो ब्राह्मण, यदि तवोपाध्यायः सर्वे जानाति
तदा जानातु तावत्कस्य चन्द्रोऽनभिष्रेत इति ।]

शिष्यः — मूर्ख, किमनेन ज्ञातेनाज्ञातेन वा ।

चरः — तुह उवज्ज्ञाओ एव जाणिस्सदि जं इमिणा जाणिदेव होदि । तुमें२०
दाव एति अं जाणासि कमलाणं चन्दो अणभिष्येदो त्ति । णं पेक्ख । [तवो-
पाध्याय एव ज्ञास्यति यदनेन ज्ञातेन भवति । त्वं तावदेतावज्जानासि कमलानां
चन्द्रोऽनभिष्रेत इति । ननु प्रेक्षस्व ।]

कमलाणं मणहराणं रूवाहितो विसंविदर्द्दी सीलं ।

संपूर्णमण्डलमिम वि जाइं चन्दे विरुद्धाइं ॥ १९ ॥

[कमलानां मनोहराणां रूपाद्विसंवदाति शीलम् ।
संपूर्णमण्डलेऽपि यानि चन्द्रे विरुद्धानि ॥ १९ ॥]

चाणक्यः — (आकर्ण्यात्मगतम्) अये चन्द्रगुप्तादपरक्तान् पुरुषाङ्गा-
नाभीत्युपक्षिसमनेन ।

Spy— O Brāhmaṇa, if your preceptor knows everything, let him know [and tell] then, to whom is Candra (moon, punningly Candragupta) not agreeable ?

Pupil— Fool ! what [use or harm is there] by this being known or not known ?

Spy— Your preceptor alone will know what (use) there would be with this being known. As for yourself (*tvam tāvat*), you know [only this much] that Candra is not agreeable to the [day—] lotuses. I say, (just) see—

The character (*sīlam*) of lotuses which are attractive is entirely out of tune (*vi-samvadati*) with their [handsome] form [—of lotuses—] which are opposed to the moon even when possessed of a full orb [punningly opposed to *Candragupta*, even when with the regal ‘circle’ full or well equipped].

19

Cāṇakya— (*Listening, to himself*) Oh ! ‘ I know persons who are dissatisfied towards Candragupta — this is what is hinted by this [man].

१...ज्ञातेन भवति ।

...3

शिष्यः — मूर्ख, किमिदमसंबद्धमभिधीयते ।

चरः — हंहो ब्रह्मण, सुसंबद्ध जेव एदं भवे । [अहो ब्राह्मण, सुसंबद्धमेवैतद् भवेत् ।]

शिष्यः — यदि किं स्यात् ।

चरः — जदि सुषिदुं जानन्तं लहे । [यदि श्रीतुं जानन्तं लभे ।]

चाणक्यः — भद्र, विश्रब्धं प्रविश । लप्स्यसे श्रोतारं ज्ञातारं च ।

चरः — एसो पविसामि । (प्रविश्योपसृत्य च) जेदु अज्जो । [ए १० प्रविशामि । (.....) जयतु आर्थः ।]

चाणक्यः — (विलोक्यात्मगतम्) केथमयं प्रकृतिचित्तपरिज्ञाने नियुक्ते निपुणकः । (प्रकाशम् ।) भद्र स्वागतम् उपविश ।

चरः — जं अज्जो आणवेदि । [यदार्थं आज्ञापयति ।] (भूमाद्युपविष्टः ।)

चाणक्यः — भद्र, वर्णयेदानीं स्वनियोगवृत्तान्तम् । अपि वृषलमनुरागं प्रकृतयः ।

Pupil— Fool ! what is this irrelevant (matter) being spoke (by you) ?

Spy— Oh Brāhmaṇa, it would be nothing but (eva) relevant—

Pupil— In case what (happens) ?

Spy— In case I get one who knows [how] to listen.

Cāṇakya— Good man, come in (lit. enter) without any apprehension (visrabdhām, lit. confidently). You will get a listener as also a knower.

Spy— Here I enter. (Having entered and approached) May the Revered one be victorious.

Cāṇakya— (Observing, to himself) How ! this is Nipupak appointed for knowing in all details (or fully, pari-jnāne) the minds of the subjects. (Aloud) Good man ! Welcome [to you] sit down.

Spy— As the Revered one commands. (Sits down on the floor.)

Cāṇakya— Good man ! Now give (lit. describe) she account of the duty you were entrusted with (sva-niyoga). Are the subjects entertaining affection for Vṛṣala ?

? कर्त्त प्रभूतत्वात्कार्याणां कस्य पारेज्ञाने नियुक्तो निपुणक इति न ज्ञायते । शातम् । अये तत्कथम्... ।

चरः — अह इं । अज्ञेण खु तेसु तेसु विराअकारणेसु परिहारिदेसु सुगहीदणामहेष देवे चन्द्रउत्ते दिदं अणुरत्ताओ पकिदिओ । किंदु उण अतिथ एथ णअरे अमच्चरक्षसेण सह पदमं समुप्पणसिणेहबहुमाणा तिणि पुरिखा देवस्स चन्द्रसिरिणो सिरिण सहदि । [अथ किम् । आयेण खलु तेसु तेषु विरागकारणेषु परिहृतेषु सुगृहीतनामधेये देवे चन्द्रगुसे दृढमनुरक्ताः २० प्रकृतयः । किंतु पुनरस्त्यत्र नगरेऽमात्यराक्षसेन सह प्रथमं समुत्पन्नस्नेहबहु-मानास्त्रयः पुरुषा देवस्य चन्द्रश्रियः श्रियं न सहन्ते ।]

चाणक्यः — (सक्रोधम्)^१ ननु वक्तव्यं स्वजीवितं न सहन्त इति । भद्र, अपि ज्ञायन्ते नामधेयतः ।

चरः — कहं अजाणिअनामहेआ अज्जरस्स णिवेदीअन्ति । [कथमज्ञात-२५ नामधेया आर्यस्य निवेद्यन्ते ।]

चाणक्यः — तेन हि श्रोतुमिच्छामि ।

चरः — सुणादु अज्ञो । पदमं दाव अज्जरस्स रिपुपक्षे बद्धपक्षवादे खवणओ । [शृणोत्वार्यः । प्रथमं तावदार्थस्य रिपुपक्षे बद्धपक्षपातः क्षपणकः ।]

चाणक्यः — (आत्मगतम्) अस्मद्रिपुपक्षे बद्धपक्षपातः क्षपणकः ।^२

३०

Spy— What (else)? On the various causes of disaffection having been removed by the Revered one, the subjects are firmly attached indeed, to His Majesty Candragupta, with a well-invoked name. But, there are in this city three persons, with affection and veneration for Minister Rākṣasa produced (in their minds) from even earlier days (lit. from the first or beginning), who cannot bear the prosperity of His Majesty, with the lustre of the moon.

Cāṇakya— (in anger) It should be said, indeed, that they cannot bear their own life. Good man! are (they) known (to you) by their names?

Spy— How can they be reported to the Revered one, if [they be] not known by their names?

Cāṇakya—In that case, I wish to hear (the same).

Spy—May the Revered one listen. To Begin with, there is the Kṣapaṇaka (Jaina friar) with partiality engendered (in his mind) for the side of the enemy of the Revered one.

Cāṇakya—(To himself) Kṣapaṇaka with partiality engendered [in his mind] for the side of our enemy?

१ (सक्रोधमात्मगतम्)... न सहन्त इति । (प्रकाशम्) भद्र ।

Add (प्रकाशम्) विनामधेयो हि सः ।

चरः — जीवसिद्धी नाम जैण सा अमच्चरक्खसप्तउत्ता विसकण्णा देव पवदीसरे समवेसिदा । [जीवसिद्धिर्नाम येन सा अमात्यराक्षसप्रयुक्ता विष कन्या देवे पर्वतेश्वरे समवेशिता ।]

चाणक्यः — (स्वगतम्) जीवसिद्धिः । एष तावदसंत्वाणिधिः । (प्रकाशम्)

३५ भद्र अथापरः कः ।

चरः — अज्ज, अवरो क्खु अमच्चरक्खसस्स पिअवअस्सो काअत्थो सद्गदासो नाम । [आर्यं, अपरः खल्वमात्यराक्षसस्य प्रियवयस्यः कायस्यः शक्तदासो नाम ।]

चाणक्यः — (विहस्यात्मगतम्) कायस्य इति लक्ष्मी मात्रा । तथापि ४० युक्तं प्राकृतमपि रिपुमवज्ञातुम् । तस्मिन्मया सुहृच्छृङ्खना सिद्धार्थको विनिक्षितः । (प्रकाशम्) भद्र, तृतीयं श्रोतुभिन्नामि ।

चरः — तिदीओ वि अमच्चरक्खसस्स दुदीअं हिअअं पुष्पउरणिवार्ण मणिआरसेष्ठी चन्दणदासो नाम । जस्स गेहे कलत्त णासीकदुअ अमच्चरक्खसेण अरादो अवक्तो । [तृतीयोऽपि अमात्यराक्षसस्य द्वितीयं हृदयं पुष्पपुनिवासी मणिकारशेष्ठी चन्दनदासो नाम । यस्य गेहे कलत्त न्यासीकृत अमात्यराक्षसे नगरादपक्रान्तः ।]

Spy—Named Jīvasiddhi, by whom that poison-maiden appointed by minister Rākṣasa, was directed against His Majesty Parvateśvara.

Cāṇakya—(*To himself*) Jīvasiddhi. This one is just our spy (Aloud) Good [man], now (atha) who is the other (one)?

Spy—Revered one, the other one is, indeed, a dear friend of Minister Rākṣasa, a Kāyastha, Śakaṭadāsa by name.

Cāṇakya—(*Laughing, to himself*) A Kāyastha, that (iti) (is really) a (very) small matter [lit., measure, *mātrā*]. Even so, it is not proper to ignore even an ordinary enemy. By me Siddhārthaka has (already) been specially (vi) appointed (*nikṣipta*) in regard to him, in the guise of a friend. (Aloud) Good man! I wish to hear (the name of) the third.

Spy—The third too, the *alter ego* (lit., the second heart) of Minister Rākṣasa (is) a resident of Puṣpapura, President of the Guild of Jewellers, Candanadāsa by name. [It is] in his house (lit., in whose house), that Minister Rākṣasa has left his wife for safety [lit., having left as deposit, *nyāsikṛtya*] and escaped from the city.

१ चाणक्यः— अस्थाद्रेपुपक्षे वद्धपक्षपात इति कथमवगतं भवता । चरः— जैण, २ सुहृच्छृङ्खा ।

चाणक्यः — (आत्मगतम्) नूनं सुहृत्तमः । न ह्यनात्मसद्वैषु राक्षसः कलत्रं न्यासीकरिष्यति । (प्रकाशम्) भद्र, चन्दनदासस्य गृहे राक्षसेनै कलत्रं न्यासीकृतमिति कथमवगम्यते ।

चरः — अज्ज, इं अङ्गुलिमुद्दा अज्जं अवगदत्यं करिष्यदि३ । [आर्य, ५० इयमङ्गुलिमुद्रा आर्यमवगतार्थं करिष्यति ।] (इत्यर्थ्यति)४.

चाणक्यः — (मुद्रामवलोक्य गृहीत्वा राक्षसस्य नाम वाचयति । सहर्षे स्वगतम्) ननु चक्षत्वं राक्षस एवासदङ्गुलिप्रणयी संवृत्तं इति । (प्रकाशम्) भद्र, अङ्गुलिमुद्राविगमं विस्तरेण श्रोतुमिच्छामि ।

चरः — सुणादु अज्जो । आर्थिदाव अहं अज्जेण पौरजनचरिदअण्णेसणेऽप्य णित्तो परघरपवेसे परस्स अणासंकणिद्वेण इमिणा जमपडेण हिण्डन्तो मणि-आरसेण्डुचन्दनदासस्स गेहं पविण्डोऽस्मि । तदिं जमपडं पसारिभ पउत्तोऽस्मि गीदाहं गाहुदुम् । [श्रृणोत्वार्थः । आस्ति तावदहमायेण पौरजनचरितान्वेषणे नियुक्तः परगृहप्रवेशे परस्यानाशङ्कनीयेनानेन यमपटेन हिण्डमानो मणिकार-

Cāṇakya— (*To himself*) To be sure [Candanadāsa must be] the best friend [of Minister Rākṣasa]. Minister Rākṣasa will not leave his wife for safety with those who are not as worthy (*sadrāsa*) as himself. (*Aloud*) Good [man]; how (is it) known (by you) that by Minister Rākṣasa (his) wife has been left for safety in the house of Candanadāsa?

Spy—Revered one, this signet-ring will enable the Revered one to ascertain the whole matter.

Cāṇakya— (*Observing the signet-ring, taking the same, reads the name of Rākṣasa. With joy, to himself*) Indeed, it must be said that Rākṣasa himself has been enamoured (*praśayī samvṛittah*) of the fingers of our hand (i. e. has fallen into our clutches). (*Aloud*) Good [man], I wish to hear (the account) of (your) securing the ring at length (in full).

Spy—May the Revered one listen. To start with, (*tāvat*) appointed by the Revered one to find out the behaviour of the citizen-folk, I, wandering about with this Yama-chart, not likely to be looked at with suspicion by others, while entering

१ For चन्दनदासस्य गृहे only चन्दनदासै । २ राक्षसेन—omitted । ३ (१) अङ्गुलिमुद्दा अज्जं अवगमइस्सदि (२) —मुद्रासबं पिअवगमइस्सदिति । ४ Instead, (मुद्रां समर्थ्यति ।)

६० शेषिचन्दनदासस्य एहं प्रविष्टोऽस्मि । तत्र यमपटं प्रसार्य प्रवृत्तोऽस्मि गीतानि गातुम् ।]

चाणक्यः— ततः किम् ।

चरः— तदो एकादौ अववरकादौ पञ्चवरिसदेसीओ पिंडेदंसणीअसरीरा-
किदी कुमारओ ब्रालत्त्वसुलहकोदूहलेपुल्लणअणो णिक्कमिदुं पउत्तो । तदो हा
६५णिगदो हा णिगदोत्ति संकापरिगगहणिवेदइतिओ तस्य एव्व अववरकस्स
अवभन्तरे इत्थिआजणस्स उद्धिदो महन्तो कलअलोै । ततो ईसिदारदेसदावि-
दमुहीए एकाए सो कुमारओ णिक्कमन्तो एव्व ~ णिव्भच्छिअ अवलम्बिदो
कोमलाए बाहुलदाए । तस्साए कुमारसंरोधसंभर्मप्पचलिदूगुलिदो करादो
पुरिसअङ्गुलिपरिणाहप्पमाणघाडिआ विअलिआ इअं अङ्गुलिमुहिआ देहली-
७० इन्वाम्मि पाडिआ उद्धिदा ताए अणवबुद्धा एव्व मम चलणपासं समागच्छिअ
पणामाणिहुआ कुलबहु विअ णिचला संवुत्ता । मए वि अमच्चरक्खसस्स
णामंकिदेति अज्जस्स पादमूलं पाविदा । ता एसो इमाए आअमो । [ततश्च

the houses of others, entered (by chance in the course of my wandering) the residence of Candanadāsa, the President of the Jewellers' Guild. There, having spread out the Yama-chart, I had begun to sing songs.

Cāṇakya—What (happened) then ?

Spy—And then, a boy about five years old, with a handsome and lovely form of body, with eyes dilated on account of curiosity, (quite) natural to childhood, began to come out from one apartment (*apavāraka*). Then in the interior of that very apartment, there arose a loud mixed cry of the women-folk—‘ alas ! (he) has gone out ! alas ! (he) has gone out ’ [cry] clearly indicating (*ni-vedayitā*) the entertainment (*parigraha*) of fear (*sankā*) [by them]. Then that little boy, while yet stepping out, was, after being reprimanded, taken up by her creeper-like delicate hand, by one lady who had (only) slightly shown up her face at the door-region. This signet-ring, fashioned with a view to [suit the measure of a man's finger, slipped away from her hand with its fingers caused to shake excessively by the

१ अतिदंस । २ (१) कोदूहलोफुरेज्जमाणणअणओ (२) कोदूहलफुल्लणअणो (३)
कोदुङ्गुलफुलमाणनअनको ३ कोलाहलो । ४ संभव instead of संभम ५ after
संवुत्ता there is the addition of देहलीपट्टे, निपत्थोत्तिता ।

एकस्मादपवरकत्पञ्चवर्षदेशीयः प्रियदर्शनीयशरीराकृतिः कुमारको बालस्व-
सुलभकौतूहलोत्कुण्डनयनो निष्कामितुं प्रवृत्तः । ततो हा निर्गतो हा निर्गत इति
शङ्कापरिग्रहनिवेदयिता तस्यैवापवरकस्याभ्यन्तरे श्रीजनस्योत्थितो महान्कल-५५
कलः । तत ईषद्द्वारदेशादापितमुख्या एकया खिया स कुमारको निष्कामन्नेव
निर्भर्तस्यावलम्बितः कोमलया बाहुलतथा । तस्याः कुमारसंरोधसंभ्रमप्रच-
लिताङ्गुलेः करात्पुरुषाङ्गुलिशरिणाहप्रमाणादिता विगलितेयमङ्गुलिमुद्रिका
देहलीबन्धे पतिता उथिता तया अनवबुद्धैव सम चरणपार्श्वे समागत्य प्रणाम-
निभृता कुलवधुरिव निश्चला संवृत्ता । भयापि अमायराक्षसस्य नामाङ्कितेति६०
आर्यस्य पादमूलं प्रापिता । तस्मादेषोऽस्या आगमः ।]

चाणक्यः — भद्र, श्रुतम् । अपसर न चिरादस्य परिश्रमस्यानुरूपं फलमधि-
गमिष्यसि ।

चरः — जं अज्जो आणवेदि । [यदार्थ आज्ञापयति ।] (इति निष्कान्तः)

चाणक्यः — शाङ्गरव, शाङ्गरव ।

(प्रविश्य) शिष्यः — उपाध्याय, आज्ञापय ।

excitement of restraining the boy, fell down at the door-side and having bounced again (and) without being known by her at all (*eva*) having come close to my feet became still (lit., motionless) like the bride from (i. e. born and brought up in) a noble family [who remains steady after having bowed before elderly persons]. By me too, as (*iii*) it has the name of Minister *Rākṣasa* inscribed [on it], it has been brought into the vicinity (*mūlam*) of the Revered one's feet. This then is the [account of my] securing this (signet-ring).

Cāṇakya—Good [man], (the account) has been heard (by me). (Now) retire. Before long (*na cirāt*) you will get a reward (lit., fruit) worthy of this labour (*pari-srāma*) [of yours].

Spy—As the Revered one commands. (*With this he goes out.*)

Cāṇakya—Śāṅgarava! Śāṅgarava!

Pupil—(*Entering*) (Revered) preceptor, command (me).

चाणक्यः — वत्स मसीभाजनं पत्रं चोपानय । (शिष्यस्तथा करोति ।)'

चाणक्यः — (पत्रं गृहीत्वा स्वगतम्) किमत्र लिखामि । अनेन खलु
लेखेन राक्षसो जेतव्यः ।

१० (प्रविश्य) प्रतिहारी — जेदु अजोऽ । [जयतु आर्यः ।]

चाणक्यः — (सहर्षमात्मगतम्) गृहीतोऽ जयशब्दः । (प्रकाशम्)
शोणोत्तरे, किमगमनप्रयोजनम् ।

प्रतीहारी — अजो, देवो चन्द्रसिरी सीसे कमलमुकुलाकारमञ्जिलि निवेशित
अजं विष्णवेदि । इच्छामि अजजेण अवभणुण्णादो देवस्य पव्वदीसरस्त
पारलौइअं कादुम् । तेण अ धारिदपुत्राइं आहरणाइं ब्रह्माणां पडिवादे
१५भित्ति । [आर्य, देवश्चन्द्रश्री शीर्षे कमलमुकुलाकारमञ्जिलि निवेश्य आर्य
विज्ञापयति । इच्छाम्यार्थेणाभ्यनुज्ञातो देवस्य पर्वतेश्वरस्य पारलौकिकं कर्तुम् ।
तेन च धारितपूर्वाणि आभरणानि ब्रह्माणानां प्रतिपादयामीति ।]

Cāṇakya—Dear boy, bring an ink-stand and a piece of paper.
(The pupil does accordingly.)

Cāṇakya—(Taking the piece of paper, to himself) What should I write here? With this letter (lit. writing) indeed, is victory over Rākṣasa to be secured.

(Entering) Pratīharī (Female door-keeper)—May the Revered one be victorious!

Cāṇakya—(With joy, to himself) Accepted is the word of victory. (Aloud) Sōṇottarā, what [is] the purpose of [your] arrival?

Pratīharī—Revered one, His Majesty with a moon-like lustre having placed on [his] folded hands with the shape of a lotus-bud, requests the Revered one; 'Permitted by the Revered one, I wish to perform the obsequies (lit., rite pertaining to the yonder world) of His Majesty Parvateśvara. And I would [like to] give as a gift to the Brāhmaṇas the ornaments worn by him before'.

१ यदाक्षापयस्युपाध्यायः । (इते निष्क्रम्य पुनः प्रविश्य) उपाध्याय इदं मसीभाजनं
पत्रं च । २ जयदु जयदु । ३ Addition of अयं before जयशब्दः । ४ भूसणार्द्दं
मअवन्ताणं ।

चाणक्यः — (सहर्षमात्मगतम्) साधु वृषल, ममैव हृदयेन सह संमन्त्र्य संदिष्टवानसि । (प्रकाशम्) शोणोचरे, उच्यतामस्मद्वचनाद्वृषलः । अंभिज्ञः खल्वसि लोकव्यवहारणाम् । तदनुष्ठीयतामात्मनोऽभिप्रायः । किंतु पर्वतेश्वर-१०० द्वृतपूर्वाणि गुणवन्ति भूषणानि गुणवद्भ्य एव प्रतिपादनीयानि । तदहं स्वयमेव परीक्षितगुणान् ब्राह्मणान् प्रेषयामोति ।

प्रतीहारीः — जं अज्जो आणवेदि । [यदार्थ आज्ञापयते ।] (इति निष्कान्ता ।)

चाणक्यः — शार्ङ्गरव, उच्यन्तामस्मद्वचनाद्विश्वावसुप्रभृतयस्यो भ्रातरः वृषलाप्रतिगृह्याभरणानि भवद्विरहं द्रष्टव्यं इति । १०५

शिष्यः — तथौ । (इति निष्कान्तः ।)

चाणक्यः — उत्तरोऽयं लेखार्थः । पूर्वः कथमस्तु । (विचिन्त्य) आः जातम् । उपलब्धवानसि प्राणिभिर्भ्यो यथा तस्य म्लेच्छराजलोकस्य मध्यात्प्रधानतमाः पञ्च राजानः परया सुहृत्तया राक्षसमनुवर्तन्ते । ते यथा—

Cāṇakya—(*With joy, to himself*) Fine ! Vṛṣala, having (as it were) consulted my heart itself, have you sent (this) message (to me). (*Aloud*) Śonottarā, let Vṛṣala be informed in our name; “ You are indeed conversant with the dealings of the world; let your intention, therefore, be carried out. But the ornaments worn by Parvateśvara before, possessed of excellence (as they are), ought to be given as a gift to those alone who are possessed of excellence. I shall, therefore, send Brāhmaṇas with their merits tested by myself personally (*eva*). ”

Pratihārī—As the Revered one commands. (*Exit*)

Cāṇakya—Śārṅgarava, let the three brothers, with Viśvāvasu at their head (*prabhṛtayāḥ*), be informed at our instance (i. e. in our name): I should be seen (by you) after having received as a gift, ornaments from Vṛṣala.

Pupil—Accordingly (shall I do). (*Exit*)

Cāṇakya—This is the later (part of the) matter (i. e. contents) of the letter. But of what nature. (*katham*) should the earlier one be ? (*Reflecting*) Ah ! (Now is it) known (by me). I have ascertained from the spies that, from the collection (*loka*) of those Mleccha kings, five who are the most important (*pradhāna*), are following Rākṣasa with the highest (amount of) intimacy. They are as (stated) below :—

१ साधु वरस आभिज्ञ... । २ यदाज्ञापयत्युपाध्यायः ।

कौलूतश्चित्तवर्मा मलयनरपतिः सिंहनादो नृसिंहः
 काश्मीरः पुष्कराक्षः क्षतरिपुमहिमा सैन्धवः सिंधुषेणः ।
 मेघाख्यः पञ्चमोऽस्मिन् पृथुतुरगवलः पारसीकाधिराजो
 नामान्येषां लिखामि ध्रुवमहमधुना चित्रगुप्तः प्रमाणु ॥ २० ॥

(विचिन्त्य) अथवा न. लिखामि । सैवमनभिव्यक्तमेवास्ताम् । (नाव्येन
 लिखित्वा) शाङ्करव ।

(प्रविश्य) शिष्यः — उपाध्याय, आज्ञापय ।

चाणक्यः — वत्स, श्रोत्रियाक्षराणि प्रयत्नलिखितान्यपि नियतमस्फुटानि
 ५ भवन्ति । तदुच्यतामस्मद्वचनात्सद्धार्थकः — एभिरक्षरैः केनापि कस्यापि

Citravarmā, king of Kulūta ; *Sinhanāda*, a lion among men, king of Malaya; *Puṣkarākṣa* of Kashmere ; *Sindhuṣeṇa* of Sindhu who has subdued (lit., wounded) the greatness of the enemies ; the one named *Megha*, the overlord of the Pārasikas, with a big force of cavalry (lit., horses) (is) the fifth in this (group) ;— I now write the names of these; (quite) definitely (*dhruvam*) let Citragupta strike them off (lit., wipe them out) ! 20

(Reflecting) Or, I shall not write (them) down. Let everything be just (*eva*) vague (lit., not revealed). (Gesticulating writing)—Śārṅgarava !

(Entering) Pupil—Preceptor, command [me to do what you like].

Cāṇaka—Dear boy, the hand-writing (lit., syllables) of a learned Brāhmaṇa worthy of respect (*śrotriya*), though done with (a great) effort, is illegible (lit., not quite clear), as a rule (*niyatam*). Let Siddhārthaka be informed, therefore, in our name : “ Having caused a letter to be written with these words (lit., syllables) by Śakaṭadāsa, without the name being written on the cover (lit., without having given the outer name) telling him (i. e. Śakaṭadāsa) that (*iti*) this is to

१ सिंधुराजः सुषेणः । २ पञ्चमोऽस्मै । ३ पूर्वम्... । ४ प्रयत्नलिखितान्यस्फुटानि ।
 ५ (कर्णे कथयति) पामि... ।

स्वयंचाच्यमित्यदत्तवाहनामानं लेखं शकटदासेन लेखयित्वा मासुपतिष्ठत्वं । न चारुण्यमस्मै चाणक्यो लेखयतीति ।

शिष्यः— तथा । (इति निष्कान्तः ।)

चाणक्यः— इन्त जितो मलयकेतुः ।

(प्रविश्य लेखहस्तः) सिद्धार्थकः— जेदु अज्जो । अअं सो सअडदासेण । लिहिदो लेहो । [जयत्वार्यः । अयं स शकटदासेन लिखितो लेखः ।]

चाणक्यः— (गृहीत्वा) अहो दर्शनीयान्यक्षराणि । (अनुवाच्य) भद्र, अनया मुद्रया मुद्रयैनम् ।

सिद्धार्थकः— (तथा कृत्वा) अज्ज, अअं मुद्रिदो लेहो । किं अपरं अणुचिट्ठिअदु । [आर्य, अयं मुद्रितो लेखः । किमपरमनुष्ठीयताम् ।] १५

चाणक्यः— भद्र, कर्मिश्चिदासजनानुष्ठेये कर्मणि त्वां व्यापारयितुमिच्छामि ।

सिद्धार्थकः— (सहर्वम्) अज्ज अणुगिग्हादिदोम्हि । आणवेदु अज्जो किं इमिणा दासज्ञेण अज्जस्स अणुचिट्ठदब्धम् । [...आर्य अनुगृहीतोऽसि । आज्ञापयत्वार्यः किमनेन दासज्ञेनार्यस्यानुङ्गातव्यम् ।]

be read out by some one personally to some one else; wait on me. And to him (Śakaṭadāsa) it should not be made known that Cāṇakya is causing (the letter) to be written out."

Pupil—Accordingly (shall I do). (Exit)

Cāṇakya— O Joy (hāna) ! Malayaketu is (already) conquered.

(Entering with the letter in his hand)

Siddhārthaka—May the Revered one be victorious ! Here is that letter written out by Śakaṭadāsa.

Cāṇakya— (Taking [the letter]) Oh ! how beautiful (lit., worth being looked at) are the letters (written out by Śakaṭadāsa) ! (Reading to himself) Good [man], seal this (letter) with this signet-ring.

Siddhārthaka— (Doing accordingly) Revered one, here the letter is sealed: What else should be done ?

Cāṇakya—Good [man], I wish to appoint you to some mission fit to be carried out by a reliable person.

Siddhārthaka— (With joy) Revered one, I am (thus) favoured [by the Revered one]. May the Revered one command what should be done by this slave (i. e. myself).

२० चाणक्यः — प्रथमं तावद्वधस्थानं गत्वा धातकाः सरोषदक्षिणा क्षिसंकोचसंज्ञा ग्राहितव्याः । ततस्तेषु गृहीतसंशेषे भयापदेशादितस्तः प्रद्रुतेषु शकटदासो वधस्थानादपनीये राक्षसं प्रापयितव्यः । तस्माच्च सुहृत्प्राणपरिरक्षणपरितुष्टा त्पारितोषिकं ग्राह्यम् । राक्षस एव किञ्चित्कालं लेवितव्यः । ततः प्रत्यासन्नेषु परेषु प्रयोजनमिदमनुष्टेयम् । (कर्णे) एवमिव ।

२५ सिद्धार्थकः — जं अज्ञो आणवेदि । [यदार्थं आज्ञापयति ।]

चाणक्यः — शाङ्करव, शाङ्करव ।

(प्रविश्य) शिष्यः — उपाध्याय आज्ञापय ।

चाणक्यः — उच्यतामस्मद्वचनात्कालपाशिको दण्डपाशिकश्च । यथा वृषलः समाज्ञापयति य एष क्षणको जीवसिद्धिर्नाम राक्षसप्रयुक्तो विषकन्यया पर्वतान् ३ वातितवान्स एनमेव दौर्बलं प्रख्याप्य सनिकारं नगरान्निर्वास्यतामिति ।

Cāṇakya—To begin with, going to the place of execution, the executioners should be made to understand the sign in the form of the contraction of the right eye in anger. Then after they have understood the sign and run in this direction and that, on the pretext (*apadesa*) of fear, Śakaṭadāsa is to be taken away from the place of execution and helped (lit. caused) to reach Rākṣasa. And from him [Rākṣasa], quite pleased at the preservation of (his) friend's life, is to be accepted a reward. For some time, Rākṣasa himself should be served. Then while the enemies will be quite near at hand (*prattyāsanna*), this mission is to be carried out. (*In the ear*), thus thus.

Siddhārthaka—As the Revered one commands.

Cāṇakya—Śāṅgarava ! Śāṅgarava !

(Entering) Pupil—Preceptor, command (me).

Cāṇakya—Let Kālapāśika and Daṇḍapāśika be instructed in our name that Vṛṣala (i. e. Candragupta) commands— 'This Kṣapaṇaka named Jīvasiddhi, who appointed by Rākṣasa caused Parvatāka to be murdered through a poison-maiden, should having proclaimed this very crime [of his], be exiled with disgrace (*sa-nikāram*) from the city.'

१ संकेतेषु । २ वधस्थानादपवाच्य शकटदासो । ३ किञ्चित्कालान्तरं । ४ नगराद्विर्तिं सार्थताम् ।

शिष्यः — तथा । (इति परिक्रामति ।)

चाणक्यः — वत्स, तिष्ठ तिष्ठ । योऽयमपरः कायस्थः शक्टदासो नाम राक्षसप्रयुक्तो नित्यमसच्छीरमभिद्वेग्वुभिः प्रयतते स चाय्येन दोषं प्रख्यात्य शूलमारोप्यताम् । यहजनश्चास्य बन्धनागारं प्रवेश्यतामिति ।

शिष्यः — तथौ । (इति निष्कान्तः)

चाणक्यः — (चित्तां नाटयति । आत्मगतम्) अपि नाम दुरात्मा राक्षसो यह्वेत ।

सिद्धार्थकः — अज्ज, गहीदो । [आर्य गहीतः ।]

चाणक्यः — (सहर्षमात्मगतम्) हन्त यहीतो राक्षसः । (प्रकाशम्) भद्र, कोऽयं यहीतः ।

सिद्धार्थकः — गिहीदो अज्जसंदेशो । ता गमिस्ते कद्जसिद्धीएं । [यहीत आर्यसंदेशः । तद्विष्यामि कार्यसिद्धये ।]

Pupil—Accordingly [shall I do]. (*Exit.*)

Cāṇakya—Dear boy wait, wait [lit., stand, stand]. This other one viz. the Kāyastha, Śakaṭadāsa by name, who, appointed by Rākṣasa ever (*mityam*) tries hard (*pra-yatate*) to injure our person (i. e. is plotting against our life)—he too, having proclaimed this crime, should be impaled on the stake. And the people at his house (i. e. members of his family) should be put into prison.

Pupil—So [shall I do]. (*Exit*)

Cāṇakya— (*Gesticulaing anxiety, to himself*) How I hope (*api-nāma*) that the evil-souled Rākṣasa could be taken (i. e. captured).

Siddhārthaka— Revered one, has been taken.

Cāṇakya— (*With joy, to himself*) Oh ! joy ! joy ! Rākṣasa has (already) been taken. (*Aloud*) Good [man], who [do you say] has been taken here ?

Siddhārthaka— (Here) has been taken the message of the Revered one. I shall therefore set out for the accomplishment of the mission [entrusted to me].

१ आरोप्य । २ निषेद्यताम् इति । ३ यदार्य आज्ञापयति ।

चाणक्यः — (साङ्गुलिमुद्रं लेखमर्पयित्वा) गम्यताम् । अस्तु ते
कार्यसिद्धिः ।

सिद्धार्थकः — तद् । [तथा ।] (इति निष्कान्तः ।)

४५ (प्रविश्य) शिष्यः — उपाध्याय, कालपाशिको दण्डपाशिकश्च उपाध्याय
विज्ञापयतः । इदमनुष्ठीयते देवस्थ चन्द्रगुप्तस्य शासनमिति ।

चाणक्यः — शोभनम् । वत्स, मणिकारश्रेष्ठिनं चन्दनदासमिदानी
द्रष्टुमिच्छामि ।

शिष्यः — तथा । (इति निष्क्रम्य चन्दनदासेन सह प्राविश्य) इति
५० इतः श्रेष्ठिन् ।

चन्दनदासः — (स्वगतम्)

चाणककमि अकरुणे सङ्कासा सद्विदस्स वि जणस्सं ।

णिदोसस्स वि सङ्का किं उण महं जातदोसस्स ॥ २१ ॥

[चाणकयेनाकरुणेन सहसा शब्दायितस्यापि जनस्य ।

निर्देषस्यापि शङ्का किं पुनर्मम जातदोषस्य ॥ २१ ॥]

Cāṇakya—(Having handed over the letter along with the signet ring) (May you) go. May there be success in your mission.

Siddhārthaka—So (shall I do). *Exit*)

(Entering) Pupil—Preceptor, Kālapāśika and Daṇḍapāśika request the Revered one here the command of His Majesty Candragupta is (i. e. will soon be) carried out.

Cāṇakya—Good ! Dear boy, I now wish to see Candanadāsa, President of the Guild of Jewellers.

Pupil—So [shall I arrange]. (*Exit. Entering with Candanadāsa*) This way, this way, President of the Guild.

Candanadāsa—(To himself)—On the part of even an innocent person] called suddenly by Cāṇakya, (there arises) apprehension (*sankā*), what (greater reason is there) then (of fear arising) on the part of me, in whose case there has been a crime [committed] ?

१ वट्टेदि for विज्ञाप्ति । २ for मह जातदोसस्स, संजातदोसस्स ।

सा भणिदा मए धनसेणप्पमुदा णिअणिवेसंठिआ कदापि चाणक्कहदओ
विचिण्णावेदि । ता अवहिदा णिव्वहेअ भट्टिणो अमच्चरक्खसस्स घरअणम् ।
मह दाव जं होदि तं होदु त्ति । [तस्माद्भणिता मया धनसेनप्रमुखा निज-
निवेशसंस्थिताः कदापि चाणक्यहतको गेहं विचिनोति । तस्माद्वहिता निर्व-
हत भर्तुरमात्यराक्षसस्य गृहजनम् । मम तावद् यद्भवति तद् भवत्विति ।] ५

शिष्यः — भोः श्रेष्ठिन् इत इतः ।

चन्दनदासः — अअं आथच्छामि [अयमागच्छामि ।] (उभौ परिकामतः)

शिष्यः — (उपसूत्य) उपाध्याय, अयं श्रेष्ठो चन्दनदासः ।

चन्दनदासः — जेदु अजो । [जयतु आर्यः ।]

चाणक्यः — (नाव्येन अवलोक्य) श्रेष्ठिन्, स्वागतमिदमासनमास्थताम् । १०

चन्दनदासः — (प्रणम्य) किं ण जाणादि अजो जह अणुचिदो
उवआरो हिअस्स परिहादोवि दुःखमुप्पादेदि । ता इह ज्जेव उचिदाए
भूमीए उविसामि । [— किं न जानात्यार्यः यथानुचित उपचारो हृदयस्य
परिभवादपि दुःखमुत्पादयति । तस्मादिदैवोचितायां भूमावुपविशामि ।]

Dhanasena and others, staying at my place of residence were, therefore, told by me, 'The accursed (*hataka*) Cāṇakya would [have a] search [in the] house, any time [he wants]. Being careful, therefore, [safely] take out members of the family of [my] master Rākṣasa. As for myself, let what [ever] happens, happen !

Pupil—O President of the Guild, this way, this way.

Candanadāsa—Here I come.

(*Both walk round.*)

Pupil—(*Approaching*) Preceptor, here is Candanadāsa, the President (of the Guild).

Candanadāsa—May the Revered one be victorious.

Cāṇakya—(*Gesticulating seeing*) President [of the Guild], welcome to you. May this seat be accepted [by you].

Candanadāsa—(*Bowing*) Does not the Revered one know that unmerited courtesy causes pain to the heart [greater even] than an insult ? I shall, therefore, sit here only on the ground [as is] proper [for me].

२ विलोक्य । २ ण जाणादि ।

१५ चाणक्यः — भोः श्रीष्टिन् मा मैवम् ।^१ संभावितमेवेदमस्मद्द्विधैः भवतः
तदुपविश्यतामासन एव ।

चन्दनदासः — (स्वगतम्) उवाक्षितमणेण दुष्टेण किंवि । (प्रकाशम्)
जं अज्ञो आणवेदि । [उपक्षितमनेन दुष्टेन किमपि । — यदार्थं आज्ञा-
पयति ।] (इति उपविष्टः)

२० चाणक्यः — भोः श्रीष्टिन् चन्दनदास, अपि प्रचीयन्ते संव्यवहाराण-
वृद्धिलाभाः ।

चन्दनदासः — (स्वगतम्) अच्चादरो संकरीओ । (प्रकाशम्) अहं
अज्जस्स प्पसाएण अखण्डदा मे वाणिज्जा । [... अत्यादरः शङ्कनीयः । ...
अथ किम् । आर्यस्य प्रसादेनाखण्डिता मे वाणिज्या ।]

२५ चाणक्यः — न खलु चन्द्रगुप्तदोषा अतिक्रान्तपार्थिवगुणानधुना स्मारयनि
प्रकृतीः ।

चन्दनदासः — (कर्णौ पित्राय) सन्तं पापं । [शान्तं पापम् ।]

Cāṇakya—O President [of the Merchant-Guild] do not, do not [say] so. This is only (*eva*) in keeping with ordinary courtesy (*sambhāvita*) [and such as ought to be shown] by persons like us to your honour. Let, therefore, the seat itself be occupied [by you].

Candanadāsa—(*to himself*) Something has been [lit., thrown in i. e.] insinuated by this wicked one. (*Aloud*) As the Revered one commands. (*Sits down.*)

Cāṇakya—O President [of the Merchant-Guild] Candanadāsa, do the interest and profits of [your] excellent (mercantile) dealings, get themselves well (*prā*) accumulated ?

Candanadāsa—(*to himself*) Excessive regard is what ought to be dreaded. (*Aloud*) Yes (lit., what else ?). Uninterrupted (is) my trade, (proceeding) by the favour of the Revered one.

Cāṇakya—Do indeed the faults of Candragupta not cause the subjects to remember with regret the excellences of the former lords of earth ?

Candanadāsa—(*Closing his ears*) Let evil be averted.

१ उचितमेवेद... । २ वृद्धिभावाः ।

१ सरभपुण्णमासीसमुगगण विअ पुण्णचन्देण ।
देवेण चन्दसिरिणा अहिअं जन्दन्ति पकीदीओ ॥ २२ ॥

[ननु शरत्पौर्णमासीसमुद्दतेनेव पूर्णचन्देण
देवेण चन्द्रश्चियाधिकं नन्दन्ति प्रकृतयः ॥ २२ ॥]

चाणक्यः — भोः श्रेष्ठिन्, यदेवं प्रीतास्यः प्रकृतिर्भ्यः प्रातिप्रियमिच्छन्ति राजानः ।
चन्दनदासः — [आणवेदु अज्ञो किं कित्तिअं इमादो जणादो इच्छी-
अंदि त्ति । [आज्ञापयत्वार्यः किं कियदसाज्जनादिष्यत इति ।]

चाणक्यः — भोः श्रेष्ठिन्, चन्द्रगुतराज्यमिदं न नन्दराज्यम् । यतो नन्द-
स्त्रैवार्थरुचेरर्थसंबंधः प्रीतिमुत्पादयति । चन्द्रगुतस्य तु भवतामपरिक्लेश एव ।

चन्दनदासः — (सर्वम्) अज्ञ, अणुग्राहीदोमिद । [आर्य, अनुग्रहीतोऽस्मि ।]

चाणक्यः — भोः श्रेष्ठिन्, स चापरिक्लेशः कथमाविर्मवतीति ननु भवता
प्रष्टव्याः स्मैः ।

The subjects are really all the more delighted by the
king with the lustre of the moon, as by the full moon risen
up on an autumnal full-moon night. 22

Cāṇakya—O President [of the Merchant-Guild], if (it be)
so, kings wish [to have] from subjects who have been gratified,
a gratification in return.

Candanadāsa—May the Revered one command—what and
how much is expected from this person (i. e. myself).

Cāṇakya—O President [of the Merchant-Guild], this is
Candragupta's rule (or kingdom), not (that) of Nanda. For,
of Nanda fond of wealth, did acquisition of (lit., connection
with) wealth cause gratification. Of Candragupta, however,
just the absence of affliction [is, the cause of gratification].

Candanadāsa— (with joy) Revered: one, I have been
favoured.

Cāṇakya—O President [of the Merchant-Guild], and how
does that absence of affliction manifest (itself)?—thus, I say
(*nanu*), we deserve to be asked by your honour.

१ सारभिसासमुगगण विअ पुण्णमाचन्देण चन्दसिरिणा अहिअंजन्दन्ति
पकीदीओ । २ कोत्तिअ अत्थजादं इमादो । ३ (१) कथं भवतीति प्रष्टव्या वयम्
(२)...प्रष्टव्याः स्मै भवता ।

...5

चन्दनदासः — (आणवेदु अजो ।) आज्ञापयतु आर्थः ।

१० चाणक्यः — संक्षेपतो राजनि अविश्वाभिवृत्तिभिः ।

चन्दनदासः — अज्ज, कौ उण अधण्णो रण्णा विश्वदोत्ति अज्जेण अन् गच्छेअदि । [आर्य, कः पुनरवन्यो राजा विश्व आर्थेणावगम्यते ।]

चाणक्यः — भवानेव तावथ्यमस् ।

चन्दनदासः — (कर्णां पिधाय) सन्तं पावम् सन्तं पावम् । कीदिशे १५तिणां अभिणा सह विरोधो । [शान्तं पापम् शान्तं पापम् । कीदशस्तृणा नामग्रिना सह विरोधः ।]

चाणक्यः — अयमीदृशो विरोधः । यस्त्रमद्यापि राजापथ्यकारिणोऽमात् राक्षसस्य युहजनं स्वयुहमभिनीय रक्षसि ।

चन्दनदासः — अज्ज, अलीअं एदं केणावि अणभिज्ञेण अज्जस्स णिवेदि १० दम् । [आर्य, अलीकेमेतत् केनाथ्यनभिज्ञेन आर्यस्य निवेदितम् ।]

Candanadāsa—May the Revered one command.

Cāṇakya—To be brief (*saṅkṣepataḥ*), by attitudes not opposed to the king.

Candanadāsa—Revered one, who again is the unfortunate one, known by the Revered one to be opposed to the king?

Cāṇakya—Just (*eva*) your honour, to start with (*prathamam*).

Candanadāsa—May the evil be averted, may the evil be averted. . What kind of opposition (could there be) on the part of blades of grass with fire?

Cāṇakya—Here is the opposition-of this-kind : That you are protecting even now the family-members of minister Rākṣasa, having taken them to (and given them shelter in) your house.

Candanadāsa—Revered one, this false (report) has been given to the Revered one, by some one who does not know things well (*anabijna*).

? प्रवृत्तिभिः instead of वृत्तिनिः and addition of वर्तितव्यम् । २ सात् ०१ शान्तं for सन्तं and पावम् for पाकम् । ३ अणज्जेण ।

चाणक्यः — भोः श्रेष्ठिन् अलमाशङ्क्या । भीताः पूर्वराजपुरुषाः पौराण-
मनिच्छतामपि यहेपु गृहजनं निष्क्रिप्य देशान्तरं ब्रजान्ति । ततस्तत्प्रच्छादनं
द्रौषपुत्रादयति ।

चन्द्रनदासः — एवं णेदम् । तस्मिंस समए असि अम्हघरे अमच्चरक्ख-
सत्त्व घरअणो त्ति । [एवं न्विदम् । तस्मिन् समये आसीदस्मदग्ने अमात्य-२५
राज्ञसस्य गृहजन इति ।]

चाणक्यः — पूर्वमनृतमिदानीमासीदिति परस्परविरोधिनी वचने ।

चन्द्रनदासः — एतिअं जेव्व अरिथ मे वाआच्छलम् । [एतावदेवास्ति
मे वाक्ष्यलम् ।]

चाणक्यः — भोः श्रेष्ठिन्, चन्द्रगुप्ते राजन्यपरिण्यहश्छलानाम् । तस्मर्पयः ३
गृहजनम् । अच्छलं भवतु भवतः ।

Cāṇakya—O President [of the Merchant-Guild], enough of apprehension (*ā-saamakā*). Officers of former kings, full of fear, [do] flee to another country, having kept members of their families in the houses of citizens, even when the latter are unwilling (to give them shelter). After that, a concealment of those [persons], becomes the cause of a crime.

Candanādāsa—It is just thus. At that time, there were the family members of minister Rākṣasa in our house.

Cāṇakya—First [what I said was] *false*, now [you own the members of the family of minister Rākṣasa] *were* [there in your house] —these two statements (are) mutually contradictory.

Candanādāsa—Just to this extent, there is a trickery of words (or dishonest statement) on my part.

Cāṇakya—O President [of the Merchant-Guild], while Candragupta is [the ruling] king, there would be no indulgence [shown] at all (*a-pari-grah*) to trickeries. (Do you), therefore, hand over the family members of minister Rākṣasa. Let there be no trickery on the part of your honour.

१ प्रयान्ति ।

चन्दनदासः — अज्ज, णं विणवेमि तस्सि समए आसि अम्बघेरे अमच्च-
रक्ष्वसस घरअणो चिं । [आर्य, ननु विज्ञापयामि तस्मिन्समये आसीदस्मद्ग्रहे
अमात्यराक्षस्य गृहजन इति ।]

३५. चाणक्यः — अयेदार्नीं के गतः ।

चन्दनदासः — ण जाणामि । [न जानामि ।]

चाणक्यः — (स्मितं कृत्वा) कथं न ज्ञायते नाम । भो श्रेष्ठिन्, शिरसि
मर्यमतिद्वेरे तत्प्रतीकारः ।

चन्दनदासः — (स्वगतम्)

उवरि धणं धणरडिअं दूरे दइदा किमेतदावडिअम् ।

हिमवदि दिव्वोसहिओ सीसे सप्तो समाविष्टो ॥ २३ ॥

[उपरि धनं धनरटितं दूरे दयिता किमेतदापातितम् ।

हिमवति दिव्यौषधयः शीर्षं सर्पः समाविष्टः ॥ २३ ॥]

चाणक्यः — अन्यच्च नन्दमिव विष्णुगुप्तः (इत्यर्थोक्ते लज्जां नाटयिला)

चन्द्रगुप्तममत्यराक्षसः समुच्छेत्स्यतीति मामैवं मंस्याः । पश्य ।

Candanadāsa—Revered one, I am indeed requestfully stating (*vi-jnāpayāmi*) 'at that time there were the family-members of minister Rākṣasa in my house.'

Cāṇakya—Then, where are they gone now?

Candanadāsa—I don't know.

Cāṇakya—(Smiling) How indeed is (that) not known? O President [of the Merchant-Guild], [there is] danger over (your) head, (while) very far off (is its) remedy.

Candanadāsa—(*to himself*)

Over [the head] (there is) a deep rumbling of the clouds (while) the beloved is far away. What has here (lit., this) befallen? On the Himalayas [there are] wonderful (lit., celestial, heavenly or divine) medicinal herbs [while right over] the head is the serpent well established (*samāviṣṭah*)

23

Cāṇakya—And (as) another (thing) [you may well be told]. Don't think that like Viṣṇugupta who uprooted Nanda (when the sentence is thus half uttered gesticulating bashfulness), minister Rākṣasa will uproot Candragupta. See—

१ फणी ।

विक्रान्तैर्नैर्यशालिभिः सुसचिवैः श्रीर्वक्नासादिभिः-
र्नन्दे जीवति या तदा न गमिता स्यैर्य चलन्ती मुहुः ।
तामेकत्वमुपागतां द्युतिमिव प्रह्लादयन्तीं जगत्
कश्चन्द्रादिव चन्द्रगुप्तपृतेः कर्तुं व्यवस्थेत् पृथक् ॥ २४ ॥

चन्दनदासः — (स्वगतम्) फलेण संवादिदं से विकत्थिदम् । [फलेन संवादितमस्य विकत्थितम् ।]

(नेपथ्ये कैलकलः)

चाणक्यः — शार्ङ्गरव, जायतां किमेतत् ।

शिष्यः — तैया । (इति निष्क्रम्य पुनः प्रविश्य) उपाध्याय, एष राजा-
श्रन्द्रगुप्तस्याशया राजापद्यकारीं क्षपणको जीवसिद्धिः सनिकारं नगरान्धिकास्यते । ।

चाणक्यः — क्षपणक अहह । अथवा अनुभवतु राजापद्यकारित्वस्य फलम् ।

The Sovereignty, which, moving now and anon, was not then— while yet Nanda was alive, caused to be steady by competent ministers, Vakranāsa and others (at once) valorous and adept in polity—that (sovereignty) which has now got itself concentrated in one (place), gladdening the (whole) world,—who would be busy separating from king Candragupta, like the lustre (of the moon) that has gathered in one place and is giving excessive delight to the (whole) world, from the moon ? Moreover, (recites 1,8 'advatita...' uttered previously)

24

(A tumult behind the screen.)

Cāṇakya—Sāṅgarava, let (what) this (is) be ascertained.

Pupil—As the Revered one commands. (Going out and entering again) Preceptor, here is Kṣapanaṇaka Jīvasiddhi, acting in a way harmful to the king, being exiled with disgrace (*sānikāram*) from the city, at the command of His Majesty Candragupta.

Cāṇakya—A *Kṣapāṇaka* ! alas ! Or, let him suffer the consequence of an attitude of harmfulness to the King. O President [of the Merchant-Guild], thus is this king dealing

१ सोहादि दे [शोभते ते] । २ उत्सारणा कियते । ३ यदाक्रापयत्युपाध्यायः ।

भोः श्रेष्ठिन् चन्दनदास, एवमपद्यकारिषु तीक्ष्णदण्डो राजा । तत् क्रियतां पद्यं
सुहृद्वचः । समर्थतां राक्षसगृहजनः । अनुभूयतां चिरं विचित्रो राजप्रसादः ।
१० चन्दनदासः — णतिं मे गेहे अमन्चघरअणो । [नास्ति मे गेहे
अमात्यगृहजनः ।]

(नेपथ्ये पुनः कलकलः)

चाणक्यः — शार्ङ्गरव, ज्ञायतां किमेतत् ।

शिष्यः — तैथा । (इति निष्क्रम्य पुनः प्रविश्य) उपाध्याय, अयमपि
१५ राजापद्यकार्येव कायस्थः शकटदासः शूलमारोपयितुं नीयते ।

चाणक्यः — स्वकर्मफलमनुभवतु । भोः श्रेष्ठिन्, एवमयं राजापद्यकारिषु
तीक्ष्णदण्डो राजा न मर्षयिष्यति राक्षसकलत्रप्रच्छादनं भवतः । तद्रक्ष पर-
कलत्रेणात्मनः कलत्रं जीवितं च ।

severe punishment to those who have an attitude full of harm [towards him]. Let the counsel (*vachah*) of a friend (*su-hṛd*), therefore, be carried out. Let the family members of Rākṣasa be handed over. Let the favour of the King (which is indeed) variegated (i.e. diverse in nature) (*vicitra*) be enjoyed, for long.

Candanadāsa—Members of minister Rākṣasa's family are not there in my house.

(*A tumult, again, behind the screen*)

Cāṇakya—Śārṅgarava, let (it) be ascertained (as to) what this (is).

Pupil—Accordingly [shall I do]. (*Saying so, going out, (and) entering again*) Preceptor, here too, just one causing harm to the King, the scribe Śakaṭadāsa, is being led for being impaled on the stake.

Cāṇakya—Let (him) experience the consequence of his action. O President, this king who thus meets out severe punishment to those given to, what is injurious to the king, will not tolerate the concealment of Rākṣasa's wife on the part of your honour. [Do you], therefore, protect with another's wife, your wife as also life.

१ उत्सारणा क्रियते । २ यदाज्ञापयत्युपाध्यायः ।

चन्दनदासः — अज्ज, किं मे भयं दावेति । सन्तं वि गेहे अमच्चरक्खसस्स
दरअणं ण समप्येमि किं उण असन्तं । [आर्य, किं मे भयं दर्शयसि । सन्तमपि २०]
गेहे ४ मात्यराक्षसस्य यहजनं न समर्पयामि किं पुनरसन्तम् ।]

चाणक्यः — चन्दनदास, एष ते निश्चयः ।

चन्दनदासः — बाढः । एसो धीरो मे गिर्चओ । [बाढम् । एष धीरो मे
निश्चयः ।]

चाणक्यः — (स्वगतम्) साधु, चन्दनदास साधु ।

२५

सुलभेष्वर्थलभेषु परसंवेदने जनः ।

क इदं दुष्करं कुर्यादिदानीं शिविना विना ॥ २५ ॥

(प्रकाशम्) चन्दनदास, एष ते निश्चयः ।

चन्दनदासः — बाढम् । [बाढम् ।]

चाणक्यः — (सक्रोधम्) दुरात्मन् दुष्टवागिक्, अनुभूयतां तहि नैरपतिक्रोधः ।

चन्दनदासः — सज्जोम्हि । अणुचिद्गु अजो अत्तणो अहिआरसरिसं ।
[सज्जोऽस्मि । अनुतिष्ठत्वार्थ आत्मनोऽधिकारसदृशम् ।]

५

Candanadāsa— Revered one, do you [seek to] frighten (*bhayam darsayasi*) me? I would *not* hand over the family members of minister Rākṣasa [to you] even if they were in the house, how far (less possible is it) again (that I would hand them over) when they are *not* there?

Cāṇakya—Candanadāsa, is this your resolve?

Candanadāsa—Yes, this is my firm resolve.

Cāṇakya—(to himself) Well, *Candanadāsa*, well done.

When the acquisitions of the desired objects (or wealth, *artha*) are easy to secure, on surrendering another, who would do this, difficult to carry out, excepting *Sibi*, now? 25

(Aloud) *Candanadāsa*, is this your resolve?

Candanadāsa—Yes.

Cāṇakya—(With anger) Evil-souled one, wretch of a merchant, wait (lit., stand). Let the wrath of the king be experienced.

Candanadāsa—I am prepared. May the Revered one carry out (what is) in keeping with his authority.

१ जातेषु । २ चन्दनदास...to (सक्रोधम्) dropped. । ३ राजकोपः ।

चाणक्यः — शार्ङ्गरव, उच्यतामस्मद्वचनात्कालपाशिको दैण्डपाशिकश्च । शीघ्रमयं दुष्टविणिक् नियद्वाताम् । अथवा तिष्ठतु । उच्यतां दुर्गपालो विजयपालः । गृहीतसौरमेन सपुत्रकलंत्रं संयम्य तावद्रक्ष यावन्मया त्रृष्णलाय कथ्यते । त्रृष्णल एवास्य प्राणहरं दण्डमाजापयिध्यति ।

५ शिष्यः — यदाज्ञापयत्युपाध्यायः । श्रेष्ठिन्, इत इतः ।

चन्दनदासः — अच्ज, अअमाअच्छामि । (स्वगतम्) दिहुआ मित्तकलजेण मे विणासो ण पुरिसदोसेण । [आर्य, अयमागच्छामि ।...दिष्टथा मित्रकायेण मे विनाशो न पुरुषदोषेण ।] (परिकम्य शिष्येण सह निष्कान्तः)

चाणक्यः — (सहर्षम्) हन्त लव्ध इदानीं राक्षसः । कुतः ।

त्यजत्यप्रियवत्प्राणान्यथा तस्यायमापदि ।

तथैवास्यापदि प्राणा नूनं तस्यापि न प्रियाः ॥ २६ ॥

Cāṇakya—Śārṅgarāva, let Kālapāśika and Daṇḍapāśika be told in our name— 'let this wretch of a merchant be quickly taken into custody.' Or, let (that) wait. Let Vijayapāla, the (one appointed as) protector of the fort be told 'having well bound this one, with property confiscated (and) accompanied by (his) son and wife, guard this one till the moment that [the matter] is reported to Vṛṣala. Vṛṣala himself will issue an order regarding the punishment of this one that will deprive him of his life.

Pupil—As the Preceptor commands. This way, this way, President [of the Merchant-Guild].

Candanadāsa—Revered one, here (do) I come. (To himself) Fortunately, my total destruction (is taking place) on account of the work [in the interests of or], entrusted by a friend and not on account of a personal crime [on my part].

(This over, walking about exit with the pupil.)

Cāṇakya—(with joy) O joy, secured now is Rākṣasa. Why?

Just as this one (Candanadāsa) is giving up his life, like something disagreeable, in his (i.e. Rākṣasa's) calamity, so in that manner surely, life [would] not [be] dear to him (Rākṣasa) either (api), in the calamity of this one (Candanadāsa).

१ दण्डपाशिकः २ ...गृहसार ३ त्रृष्णं ।

(नेपथ्ये कलकलः)

(प्रविश्य) शिष्यः — उपाध्याय, एष खलु शकटदासं वध्यमानं वध्यमूमेरादाय समपक्रान्तः सिद्धार्थकः ।

चाणक्यः — (स्वगतम्) साधु सिद्धार्थक, कृतः कार्यारम्भः । (प्रकाशम्) प्रसव्य किमपक्रान्तः । (सक्रोधम्) वत्स, उच्यतां भागुरायणो यथा त्वरितं ५ संभावयेति ।

(निष्क्रम्य पुनः प्रविश्य) शिष्यः — उपाध्याय, हा विकृ कष्टमपक्रान्तो भागुरायणोऽपि ।

चाणक्यः — (स्वगतम्) व्रजतु कार्यसिद्धये । (प्रकाशम् । सक्रोधम्) वत्स उच्यन्तामसमद्वचनाऽद्वयभटपुस्वदत्तदिङ्गरातवल्गुसराजसेनरोहिताक्ष-१० विजयत्रमाणः शधिमनुसृत्य दैह्यतां दुरात्मा भागुरायण इति ।

(A tumult behind the screen)

(Entering) Pupil—Preceptor, here indeed has Siddhārthaka already escaped (*sam-apa-krāntaḥ*) having taken from the place of execution Śakaṭadāsa who was being executed.

Cāṇakya—(to himself) Well (or bravo) Siddhārthaka, a beginning of the work [you undertook] has been made [by you]. (Aloud) Has he gone away per force ? (With anger) Dear boy, let Bhāgurāyaṇa be told ' quickly make (the required) arrangement (*sambhāvaya*) [to catch the escaped]. '

(Going out and entering)

Pupil—Preceptor, O fie [on what has happened]; alas ! Bhāgurāyaṇa too has gone away.

Cāṇakya—(To himself) May he go for the accomplishment of the task [entrusted to him]. (Aloud) Dear boy, let Bhadrabhaṭa, Dingarāta, Balagupta, Rājasena, Rohitākṣa and Vijayavarmā be told (at my instance) ' [by you] quickly pursuing, let the evil-souled Bhāgurāyaṇa be captured '.

१ चाणक्यः—शार्ङ्गरव (प्रविश्य) शिष्यः—उपाध्याय आशापय । चाणक्यः—किमेव कलकलः । (निष्क्रम्य विभाव्य पुनः प्रविश्य) शिष्यः— उपाध्याय । २ शिष्यः—(सविषादन्) । ३ गृह्णतां द्वावन्येताविति ।

शिष्यः — तैया । (इति निष्क्रम्य पुनः प्रविश्य सविषादम्) हा ऐह
कष्टं सर्वमेव तन्त्रमाकुलीभूतम् । तेऽपि खलु भद्रभट्टप्रभृतयः प्रैथमतरमुषसे
वापक्रान्ताः ।

१५ चाणक्यः — (स्वगतम्) सर्वेषामेव शिवाः पन्थानः सन्तु । (प्रकाशम्)
वत्स, अलं विषादेन । पश्य

ये याताः किमपि प्रधार्य हृदये पूर्वं गता द्व ते
ये तिष्ठन्ति भवन्तु तेऽपि गमने कामं प्रैकामेयमाः ।
एका केवलमर्थसाधनविधौ सेनाशतेभ्योऽधिका
नन्दोन्मूलनद्युधीर्यमहिमा बुद्धिस्तु मा गात्मम् ॥ २७ ॥

(उत्थाय) एष दुरात्मनो भद्रभट्टीनाहरामि । (प्रत्यक्षवदाकाशे लक्ष्मी
बद्धा । आत्मगतम्) दुरात्मन् राक्षस क्षेदार्नी गमिष्यति । एषोऽहमाचिरान्द्रवत्तम्

Pupil—Accordingly [shall I do]. (*Saying this going out and entering again, with dejection*) O fie [on what has taken place] alas ! The entire organisation (*tantram*) is upset. Even those led by Bhadrabhaṭa have gone away, earlier at just the (day)—dawn.

Cāṇakya—(*to himself*) Let the paths of all be auspicious (*Aloud*) Dear boy, away with dejection.

Those who have gone, having had something in their heart, have definitely (*eva*) left already. Those who remain (lit., stand)—let them too be fully prepared, as they please (*kāmam*), to leave. Let, however, my intellect not depart (intellect) superior all by itself (*ekā eva kevalam*) to hundreds of armies in the achievement of the goal, with the greatness of its valour [already] patent (lit., seen) in the uprooting of the Nandas. 27

(*Rising up*) Here (do I i.e.) shall I bring back the evil-souled Bhadrabhaṭa and others. (*To himself*) O evil-souled Rākṣas, where will you now go ? Here, before long, shall I,

१ यदाश्वापयस्त्युप्याध्यायः । २ प्रथमत एवाप्रभातायां रजन्यामपकान्ताः । ३ प्रका-
मोचताः । ४ केवलमेवसाधनं... ।

स्वच्छन्दमेकचरमुज्ज्वलदानवस्ति-
मुत्सेकिना मदवलेन विगाहमानम् ।
बुद्ध्या निगृह्य वृषलस्य कृते क्रियाया-
सारण्यकं गजमिव प्रैगुणीकरोमि ॥ २८ ॥

(इति^३ निष्कान्ताः सर्वे)

इति मुद्रालभो नाम प्रथमोऽङ्कः ।

Cause to be full of excellent qualities (i. e. use them; *pragvīlkaromi*) in [diplomatic] activity (*kriyā*) for the sake of *Vṛṣala*, having by (my) intellect curbed you altogether (*ni-gṛhya*), [you—] that do things as you like (*sva-oohanda*), move all by yourself (*eka cara*), possessed of the capacity of [making] shining gifts [of wealth to others], plunged (*vi-gāhyamāna*) in the pride of your strength given to hateur (*utsckinam*) like (some one) causing, having subjugated, a wild elephant by his intellect, to be full of excellent qualities in work [assigned to the latter], [—the elephant—] that roams as he pleases (*sva-cchana*) moves all by himself (*eka-caram*), possessed of the capacity [to lure the bees], thanks to his gleaming (*ujjvala*) ichor (*dāna*), plunged in the strength of his rut which is over-flowing. 28

(*This over (iti) exuent omnes.*)

Here ends the First Act named
the Acquisition of the Signet-ring.

१ मुत्सेकिनं वलमदेन विगाहमानम् । २ प्रवणी । ३ इति निष्कान्तौ ।

द्वितीयोऽङ्कः ।

(ततः प्रविशत्याहितुष्ठिकः)

आहितुष्ठिकः—जाणन्ति तन्त्रयुक्तिं जहाड़ीयं मण्डलं अहि लिहन्ति ।
जे मन्त्ररक्षणपरां ते सप्पणराहिवे उचअरन्ति ॥ १ ॥

[जाणन्ति तन्त्रयुक्तिं यथास्थितं मण्डलमभिलिखन्ति ।
ये मन्त्ररक्षणपरास्ते सर्पनराधिपावुपचरन्ति ॥]

(आकाशे)' अज्ज, किं तुमं भणासि—' को तुमं ' ति । अज्ज, अहं सु अहितुष्ठिओ जिण्णविसो णाम । किं भणासि—' अहं वि अहिणा खेलदि इच्छामि ' ति । अह कदरं उण अज्जो वित्ति उचजीवदि । किं भणासि—' राअउलसेवकोहि ' ति । यं खेलदि एव अज्जो अहिणा । कहं विअ । ५ अमन्तोसाहिकुसलो वालगाही मत्तमतङ्गआरोही लैद्वाहिआरो जिदकासी राश-सेवओं ति एदे तिण्ण वि अवस्सं विणासमणुहीन्ति । कहं दिट्ठमेत्तो अदिक्कलो

ACT II

(*Then enter a snake-charmer.*)

Snake-charmer—Those who know the use of antidotes (*tantra-yukti*) [also punningly, the application of the science (of administration)], those who draw the (magic) circle in the proper manner [also punningly, draw i. e. keep in its proper position the *Maṇḍala* (of kings)] (and) those who are intent on the preservation of spells, [also punningly, are intent on guarding (secret) counsels], move in the vicinity of [also punningly, wait upon] serpents and overlords of men (respectively). 1

[Directing his eyes up] (in space) Noble one (or Sir), what do you say—' who are you ? ' Noble one, I (am) indeed a snake-charmer, *Jirṇaviṣa* by name. What do you say ' I too wish to play with the serpent ' ? Now, what profession again do you have for your means of livelihood ? What do you say—' I am a servant at the king's house (hood) ? Well (in that case), the noble one is playing with a serpent already (eva). How possibly ? A snake-catcher not skilled in magic-spells and medicinal herbs, one who mounts an intoxicated elephant

१. After आकाशे addition of लक्ष वद्ध्वा । २. Before किं there are the words उनराकाशे । ३. पमत्तमत्तगारोही or प्रत्तगावरारोही In some copies पैथमत्तीमलवरारोहणे यो लद्वा... ।

एसो । (पुनराकाशे) अज्ज, किं तुम भणासि—‘ किं एद्देसु पेडालसमुगगएसु ’ त्ति । अज्ज, जीविआए संपादआ सप्ता । किं भणासि—‘ पेक्षिदुमिच्छामि , त्ति । पसीयदु अज्जो । अट्टाणं खु एदस् । ता जइ कोदूहलं एहि एदास्मि । आवासे दंसेमि । किं भणासि ‘ एदं खु भृणो अमच्चरक्खसस्स गेहम् । णत्थ-अम्हारिसाणं इह पवेसो ’ त्ति । तेण हि गच्छदु अज्जं । मम उण जीविआए प्रसादेण अस्थि एस्थ पवेसो । कथं एसो वि अतिक्रन्तो । [(.....) आर्य किं त्वं भणसि—‘ कस्त्वम् ’ इति । आर्य, अहं खलु आहितुष्ठिको जीर्णविषो नाम । किं भणसि—‘ अहमपि अहिना खेलितुमिच्छामि ’ इति । अथ कतरां पुनरायोऽप्त्वृत्तिमुपजीवति । किं भणसि—‘ राजकुलसेवकोऽस्मि ’ इति । ननु खेलत्येवायोऽप्त्वृहिना । कथमिव । अमन्त्रौषधिकुशलो व्यालग्राही मत्तमतङ्गजारोही लब्धाधि-कारो जितकाशी राजसेवक इत्येते त्रयोप्यवश्यं विनाशमनुभवन्ति । कथं दृष्टमा-त्रोऽतिक्रान्त एषः । आर्य, किं त्वं भणसि—‘ किमेतेषु पुटकसमुद्रकेषु ’ इति । आर्य, जीविकमयः संपादकाः सर्पाः । किं भणसि—‘ ग्रेषितुमिच्छामि ’ इति । २० प्रसीदत्वार्यः । अस्थानं खल्वेतत् । तद्यदि कौतूहलं एहि एतास्मन्नावासे दर्श-यामि । किं भणसि—‘ इदं खलु अमात्यराक्षसस्य गृहम् । नास्त्यस्माहशानाभिह प्रवेशः ’ इति । तेन हि गच्छत्वार्यः । मम पुनर्जीविकायाः प्रसादेन अस्तीह प्रवेशः । कथमेषोपि अतिक्रान्तः ।] (स्वगतम्—संस्कृतमाश्रित्य) अहो

and a king's servant who has secured (a position of) authority and is priding on his success, all these three without exception (*api*) certainly experience utter (*vi*) destruction (*nāś'a*). How, no sooner was this one seen than did he go away? (*Again*) (*directing his eyes in space*) Noble one, what do you say 'what [is there] in these baskets and caskets?' Noble one, (there are in them) serpents who help (me) earn (my) livelihood. What do you say— 'I wish to see (them)'? May the noble one be pleased. This indeed is no (proper) place (for showing the serpents). So, if (there is) curiosity (on your part, please) come, in this house, I shall show. What do you say, 'This (is) indeed Minister Rākṣasa's house. For men like us there is no entrance there'? In that case, may the noble one go. As for me again there is entrance on account of the favour (thanks to the good offices) of (my) means of livelihood. How? — this one also has gone away? (*To himself — resorting to Sanskrit*) Oh wonder! Beholding Candragupta well (*pari*)

आश्वर्यम् । चाणक्यमातिपरिगृहीतं चन्द्रगुप्तमवलोक्य विफलमिव राक्षसप्रयत्नमवगच्छामि । राक्षसमतिपरिगृहीतं मलयकेतुमवलोक्य चालितमिवा धिराज्याच्चन्द्रगुप्तमगवच्छामि । कुतः

कौटिल्यधीरज्जुनिवद्धमूर्ति मन्ये स्थिरां मौर्यनृपस्य लक्ष्मीय ।

उपायहस्तैरपि राक्षसेन निकृष्यमाणांमिव लक्ष्यामि ॥ २ ॥

तदेवमनयोर्बुद्धिशालिनोः^४ सुसचिवयोर्विरोधे संशयितेव नन्दकुललक्ष्मीः^५ ।

विरुद्धयोर्भृशामिह मन्त्रिमुख्योर्महावने वनगजयोरिवान्तरे ।

अनिश्चयाद्वजवशयेव भीतया गतागतैर्धुवमिहं खिद्यते श्रिया ॥ ३ ॥

supported (*grīhīta*) by Cāṇakya's intellect, I consider the effort of Rākṣasa (to be) void of fruit, as though. Looking at Malayaketu, well backed up by Rākṣasa's intellect, I regard Candra-gupta (to be) dislodged from his position of suzerainty, as it were. Why (do I say so) ?

I consider the Sovereignty of the Maurya king to have her form (*mūrti*) tied down by the intellect of Kauṭilya. At the same time (*api*), I see her being dragged away as though by Rākṣasa with (his) hands in the form of (political) expedients (*upāyaiḥ*). 2

Thus then in the conflict of these two competent (*su*) ministers possessed of (great) intellect, the Sovereignty of the Nanda family, is as it were in doubt.

Between these two eminent (*mukhya*) ministers, extremely (*bhr̄sam*) opposed to each other, by the (Goddess of) Sovereignty, terrified (*bhitayā*), is being experienced [a considerable amount of] worry (*khidyate*), to be sure on account of goings and comings (to and fro), through indecision as (*eva*) is experienced (a considerable amount of) worry, by a female elephant, terrified, in a big forest, on account of comings and goings (to and fro) through indecision, between two forest-elephants, excessively opposed to each other. 3

१ राक्षसमवेक्ष्य विफलमिव चाणक्यप्रयत्नमवगच्छामि । २ मौर्यकुलस्य । ३ in some निकृष्यमाणाम् । ४ योः सुनयशालिनोः । ५ नन्दकुलराज्यलक्ष्मीः । ६ भृशमिह; ध्रुवमिव।

तथावदमात्यराक्षसं पश्यामि । (इति परिक्रम्ये स्थितः ।)

(ततः प्रविशत्यासनस्थैः पुरुषेगानुगम्यमानः सचिन्तो राक्षसः ।)

राक्षसः — (सबाषम्)^३ कष्टं भोः कष्टम् ।

वृष्णीनामिव नीतिविक्रमगुणव्यापारशान्तद्विषां
नन्दानां विपुले कुलेऽकरुणया नीते नियत्या क्षयम् ।
चिन्तावेशसमाकुलेन मनसा रात्रिंदिवं जाग्रतः
सैवेयं मम चित्रकर्मरचना भिर्चिं विना वर्तते ॥ ४ ॥ *Imp.*

अथवा

नेदं विस्मृतभास्त्रिना न विषयवर्योऽसङ्गमूढात्मना
प्राणप्रच्युतिभीरुणा न च मया नात्मप्रतिष्ठार्थिना ।

I shall then just see minister Rākṣasa. [So saying and walking about (he) stands.]

(Then is seen Rākṣasa seated, attended by a servant, and in an anxious mood.)

Rākṣasa—(With tears) Alas ! Oh alas !

With the vast (*vipula*) family of the Nandas, like that of the Vṛṣnis, with (their) enemies laid low (*sānta*) by the operation (*vyāpāra*) of the qualities of policy (*nīti*) and bravery, having been led to destruction by pitiless fate (*niyati*), that same devising (*rajanā*) of various measures (acts), on the part of me (keeping) awake by night and by day, with (my) mind all too perturbed (*samākula*) on account of entrance (into it) of anxiety, (now) remains, without (any) back-ground (*bhitti*) like the activity of drawing a painting without (the requisite) wall (or canvass). 4

Or,

Here, having been subjected (*etya*) to the state of absolute (*at�artham*) servitude of other, is (my) mind devoted with extreme care (*nipu;am*) to policy (or state-craft, *nīti*) by me who have not forgotten (my) devotion (to my master), who have not (allowed my) self (to be) deluded by

१ द्वारि added after परिक्रम्य । २ after आसनस्थः is added स्वभवनगतः ।
३ सबाषम् is preceded by ऊर्ध्वमवलोक्य । ४ व्यापार for व्यासङ्ग । ५ प्रतिष्ठेच्छुना
for प्रतिष्ठार्थिना ।

अत्यर्थं परदास्यमेत्य निपुणं नीतौ मनो द्रीयतै
देवः स्वर्गगतोऽपि शान्त्रववधेनाराधितः स्यादिति ॥ ५ ॥

(आकाशमबलोकयन् सासम्) भगवति कमलालये, भूशमगुणजासि
कुतः ।

आनन्दहेतुमपि देवमपास्य नन्दं
सरक्षोसि किं कथय वैरिणि मौर्यपुर्ये ।
दानास्तुराजिरिव गन्धगजस्य नाशे
तत्रैव किं न चपले प्रलयं गतासि ॥ ६ ॥

अपि च अनभिजाते,

पृथिव्यां किं दग्धाः प्रथितकुलजा भूमिपतयः
पतिं पौपे मौर्य यदसि कुलहीनं धृतवती ।

excessive attachment to objects of pleasure, who have not gone timorous (*na bhīruःःā*) by (the grim prospect of) utter loss of life, who am not hankering after personal stability (*ātmapratisṭhā*), with the thought (*iti*) that His Majesty, even though departed to the heavenly world, would (thus) be (duly) worshipped with the annihilation of the enemy. 5

(*Looking to the sky, with tears*) (O) Divine Lakṣmī (lit., with lotus as the abode), you are extremely in—(a) appreciative (*jñā*) of merits (*guःa*). Why (do I say so) ?

Having deserted (*apāsya*) His majesty Nanda, though the cause of delight, tell (me) why are you attached to the enemically disposed Maurya-son ? (O) fickle one, why did you not meet (your) total (*pra*) destruction just there, like stream (lit., line,) (*rāji*) of ichor (*dāna*)—fluid (lit., water, *ambu*) (meeting its destruction) on the destruction of the scent-elephant ? 6

Moreover, (O you) in no way (*an*) highly born (*abhijātā*).

Are the lords of earth born in celebrated families burnt (to ashes) on the surface of the earth ? —that (you O) sinful one, have chosen the Maurya devoid (*hīna*) of noble descent (*kula*) as your husband ? Or, the intelli-

१ रक्तता for सक्रता । २ पापं ।

प्रकृत्या वा काशप्रभवकुसुमप्रान्तचपला

पुरन्धीणां प्रज्ञा पुरुषगुणविज्ञानविमुखी ॥ ७ ॥

अथ च अविनीते, तदहमाश्रयोन्मूलनेनैव त्वामकामां करोमि । (विचिन्त्य)
मया तावसुहृत्तमस्य चन्दनदासस्य गृहे गृहजनं निक्षिप्य नगरान्निर्गच्छता
न्यात्यमनुष्ठितम् । कुतः । कुसुपुरामियोगं प्रति अनुदासीनो राक्षस इति
तत्रस्थानामस्माभिः सहैककार्याणां देवपादोपजीविनां नोद्यमः शिथिलीभवि-
ष्यति । चन्द्रगुप्तशरीरमभिद्रोगधुमस्मत्प्रयुक्तानां तीक्ष्णरसदादीनामुपसंग्रहार्थं ५
परकृत्योपजीपार्थं च महता कोशसंचयेन स्थापितः शकटदासः । प्रतिक्षण-
मरातिवृत्तान्तोपलब्धये तत्संश्लिष्टेदनाग च व्यापारिताः सुद्धो जीवसिद्धिप्रभृतयः ।
तत्किमत्र बहुना ।

gence of women (*purandhrī:ām*), fickle (*capala*) by nature
(*prakṛtyā*) like the ends of the flowers arising from the
Kāśa grass, is averse to (lit., with the face turned away
from) the proper (or full) appreciation of the merits of
men. 7

Moreover, (O you) not-disciplined, I shall frustrate your
desire (*akāmām karomi*) by just uprooting your resort (itself).
(Reflecting) By me just, going out of the city, having kept safely
(*nikṣipya*) (my) family-members in the house of my best
friend Candanadāsa, the right thing was done. Why?
'Rākṣasa is not indifferent in regard to the attack on Pāṭali-
putra (Kusumapura)'—with this thought (*iti*), the effort of
those dwelling there and having the same mission with us,
depending (for their livelihood) on the grace (lit., feet) of
His Majesty, will not be slackened. And Śakaṭadāsa has been
placed [there] with a vast accumulation of money (*kos'a-sancaya*),
for the support of assassins and givers of poison (*tikṣ:a-rasa-
dānām*) employed by us to do harm to the body of Candragupta
and for the sake of (getting) secret information regarding the
doings (*kṛtya*) of the enemy [or (2)^१ for secret overtures
(*upacāra*) with the malcontents (*kṛtya*) (on the side) of the
enemy]. And friends headed by Jīvasiddhi have been made to
busy themselves with a view to getting the news about the
enemy every moment and breaking up their compact organisation
(*sam-hati*). So, why [say] much in this respect?—

१ कृत्योपक्षेपसंग्रहार्थं च in some copies; in others प्रकृत्युपजापार्थम् ।

इष्टात्मजः सपादे सान्वय एव देवः शार्दूलपोतमिव यं परिपोष्य नएः
तस्यैव बुद्धिविशिखेन भिनचि मर्म वर्मीभवेद्यदि न दैवमद्वैयमानम् ॥ ८ ॥

(ततः प्रविशति कञ्चुकी)

कञ्चुकी—

कामं नन्दमिव प्रमथ्य जैरया चाणक्यनीत्या यथा
धर्मो मौर्य इव क्रमेण नगरे नीतः प्रतिष्ठां मयि ।
तं संप्रत्युपचीयमानमनुै मे लब्धान्तरः सेवया
लोभो राक्षसवज्जयायै यतते जेतुं न शक्नोति च ॥ ९ ॥

(परिक्रम्योपसृत्य च) इदममात्यराक्षसस्य यहम् । प्रविशामि । (प्रविश्यते
लोक्य च) स्वस्ति भवते ।

राक्षसः—आर्यं अभिवादये । प्रियंवदक, आसनमानीयताम् ।

Having brought whom up, like the cub of a tiger, was destroyed, just instantaneously and along with the family, His Majesty, (so) fond of his children,—the vital [part], (marma) of just that one shall I pierce with the dart (*vi-sikha*) of (my) intellect, if the invisible fate does not become (his) armour (*varma*).

(*Then enter Chamberlain.*)

Chamberlain—*Passion*, having been crushed by old age, like Nanda by Cāṇakya's policy, *piety* (*dharma*) has gradually been led to a well-established state (*praliṣṭhā*) in me, like Maurya [led to well-established state] in the city [of Kusumapura]. That [*piety*] now growing strong (*upacīyamāna*), *greed* that has secured scope through (my) service, is trying, like Rākṣasa (who has secured scope thanks service), to conquer, but (*ca*) is not able to triumph over.

(*Walking about and approaching*) Here is minister Rākṣasa's [place of]-residence. I shall enter. (*Approaching*) Prosperity to your honour.

Rākṣasa—Noble [one], I salute [you]. Priyamvadaka may a seat be brought.

१ मर्मीभवेद्यदि... २ मदृष्टरूपम्, ममृष्टमाणम् । ३ जरसा । ४ यथा । ५ प्रस्तुत
६ instead of नमन्, नमपि । ७ चिरात् instead of जयाय । ८ जाजले after आर्य

पुरुषः — एवं आसणम् । उवविसदु अज्ञो । [इदमासनम् । उपविशत्वार्थः ।]

कञ्चुकी (उगविद्य) — कुमारो मलयकेतुरमात्यं विजापयति । चिरात्प्र- ५
भृत्यार्थः परित्यक्तोचितसंस्कार इति पीड्यते मे हृदयम् । यद्यपि सहसा
स्वामिगुणा न शक्यन्ते विश्मर्तुं तथापि माद्विज्ञापनां मानथितुमर्हत्यार्थः ।
(इत्याभरणानि प्रदर्शय) इमान्याभरणानि कुमारेण स्वशरीरादनतार्थं प्रेषितानि
धारयितुमर्हत्यमात्यः ।

राक्षसः — आर्य जाजले, विज्ञाप्यतामसदूचनात्कुमारः । विस्मृता एव १०
भवद्गुणपक्षपातेन स्वामिगुणाः । किंतु

न तावचिर्विर्यैः परपरिभिवाकरान्तिकृपणै—

र्धहाम्यङ्गैरभिः प्रतनुमपि संस्काररचनाम् ।

न यावच्चिःशेषक्षपितरिपुचकरस्य निहितं

सुगाङ्गे हेमाङ्गं नृवर तव सिंहासनमिदम् ॥ १० ॥

Priyamvadaka—Here [is] the seat. May your honour sit down. (Exit)

Chamberlain— (Sitting) Prince Malayaketu requestfully conveys to the Minister : ' My heart is pained as (iti) the Noble one has since long given up the customary (or proper) decoration of his body. Though the (excellent) qualities of the master cannot at once (sahasā) be forgotten, it behoves the Noble one to grant (lit., honour) my request. (With these words, showing the ornaments) It behoves the Noble one to put on these ornaments sent, having been taken off from his person, by the Prince.

Rākṣasa—Noble Jājali, may the Prince be requested at our instance : Due to the extreme attraction of (lit., partiality for) your honour's merits, the excellent qualities of the Master have been forgotten altogether (or already, — ' eva '). But

I shall not wear even the slightest decorative arrangement on these limbs [of mine] devoid of valour, [and] miserable (kṛpaśa) on account of being subjected (akrānti) to humiliation [at the hands] of the enemy, till the time (tāvat) that (yāvat) O best of men, this throne of you, fashioned out of gold, with the entire (nisṣeṣa) circle of the enemies destroyed, is not set up in the Sugāṅga palace.

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१ विस्मृता मया स्वामिगुणास्तव गुणपक्षपातिना । २ हेमाङ्ग ।

कञ्चुकी—अमात्ये नेतरि सुलभमेतत्कुमारस्य । तत्प्रतिमान्यतां कुमारस्य
प्रथमः प्रणयः ।

राक्षसः—आर्य, कुमार इवानतिकरमणीयवचनो भवानपि । तदनुष्ट्रीये
कुमारस्याज्ञा ।

५ कञ्चुकी (नाष्टेन भूषणानि परिवाप्य)—स्वस्ति भवते । सावयाम्यहम् ।
राक्षसः—आर्य, अभिवादये ।

(कञ्चुकी निष्करान्तः)

राक्षसः—प्रियंवदक, शायतां कोऽस्मद्दर्शनार्थी द्वारि तिष्ठतीति ।

पुरुषः—जं अमच्चो आणवेदि । [यदमात्य आज्ञापयति ।] (इति परि-
१० कर्म आहितुण्डिकं दृष्टा) अज्ज, को तुमम् । [आर्य, कस्त्वम् ।]

आहितुण्डिकः—मद्, अहं खु आहितुण्डिओ जिणविसोणाम् । इच्छामि
अमच्चस्स पुरदो सप्येहि खेलिदुम् । [मद्र, अहं खल्वाहितुण्डिको जीर्णविशे
नाम । इच्छाम्यमात्यस्य पुरतः सप्येः खेलितुम् ।]

Chamberlain—With the Minister as the leader, all this is
easy for the Prince to get. Let, therefore, the first request of
the Prince be granted.

Rākṣasa—Noble one, like the Prince, your honour too is one
whose words should not be transgressed. Let, therefore, the
command of the Prince be carried out.

Chamberlain—(Gesticulating putting on of ornaments) Pros-
perity to your honour. I shall go [now].

Rākṣasa—Noble one, I salute [you].

(Exit Chamberlain.)

Rākṣasa—Priyamvadaka, let it be ascertained as to (iii)
who waits at the door with the desire of seeing us.

Puruṣa—As the minister commands. (With these words, walk-
ing round (and) seeing the snake-charmer) Noble one, who
{are] you ?

Snake-charmer—Good [man], I am indeed a snake-charmer
Jirnaviṣa by name. I wish to play with serpents in the presence
of the minister.

१ तेज्जुष्टीयतां ... ।

पुरुषः—चिट्ठ जाव अमच्चस्स णियेदेमि । (राक्षसमुपसृत्य) अमच्च, एसो खु सप्तजीवी इच्छादि सप्तं दंसेदुम् । [तिष्ठ यावदमात्यस्य निवेदयामि । १५ अमात्य, एष खलु सर्पजीवीच्छति सर्पे दर्शयितुम् ।]

राक्षसः—(वामाक्षिस्पन्दनं सूचयित्वा आत्मगतम्) कथं प्रथममेव सर्प-दर्शनम् । (प्रकाशम्) प्रियंवदक, न नः कौतूहलं सर्पदर्शने । तत्परितोष्य विसर्जयैनम् ।

प्रियंवदकः—तह । [तथा ।] (इत्याहितुण्डिकमुपसृत्य) अज्ञं एसो २० खु दे दंसणकञ्जेण अमच्चो पसादं करेदि । ण उण सप्तदंसणेण । [..... आर्थ, एष खलु ते दर्शनकार्येणामात्यः प्रसादं करोति । न पुनः सर्पदर्शनेन ।]

आहितुण्डिकः—महै विणवेहि अमच्चं ण केवलं अहं सप्तोपजीवी पाउडकवी क्वचु अहं । ता जह मे दंसणेण अमच्चो पसादं ण करेदि ता एदं पत्तं वाचेदु त्ति । [मद्र, विज्ञापयामात्यं न केवलमहं सर्पजीवी, प्राकृतकविः २५ खल्वहम् । तस्माद्यदि मे दर्शनेनामात्यः प्रसादं न करोति तदा एतत्पत्रकं वाचयित्विति ।]

Puruṣa—Wait till I inform the minister. (Approaching Rākṣasa) minister, here indeed (is) a snake-charmer (lit., one living by serpents) (who) wishes to show a serpent.

Rākṣasa—(Indicating throbbing of the left eye, to himself) how, the sight of a serpent just at the beginning! (Aloud) Priyamvadaka, we have no curiosity for seeing a serpent. Having well gratified (the man) therefore, send him away.

Priyamvadaka—Accordingly (shall I do). (With this, having approached the snake-charmer) Noble one, here indeed does the minister show favour to you with the result [sought by you] of seeing, not, however (lit., again), with seeing [the serpents].

Snake-charmer—Good [man], request the minister—
‘I am not only one who earns his livelihood with [the display] of serpents [but I am also] a composer of poems in Prākṛta, indeed. If the minister does not favour me with seeing [my exhibits], therefore, then, let him [kindly] read this leaflet (patraka).

१ सप्तेषु । २ महसुह विणवेहि महं व अणेण अमच्चं ।

पुरुषः — (पत्रं गृहीत्वा राक्षसमुपसृत्य) अच्च, एतो खु अमन्चं विष्णु
वेदि ण केवलं अहं सप्तजीवी । पाउडकवी खु अहम् । ता जइ मे दंसणेष
३० प्रसादं ण करेदि तदो एदं वि दाव पत्तञ्च वा चेदु चिः । [...आर्यं, एष खल
मात्यं विज्ञापयति न केवलमहं सर्पजीवी । प्राकृतकविः खत्वहम् । तस्माच्चादिः
अमात्यो दर्शनेन प्रसादं न करोति तत एतदपि तावत्पत्रकं वाचयित्विति ।]

राक्षसः — (पत्रं गृहीत्वा वाचयति)

पाउण निरवसेसं कुसुमरसं अत्तणो कुसलदाए ।

जं उग्गिरेह भमरो अण्णाणं कुण्ड तं कच्चम् ॥ ११ ॥

[पीत्वा निरवशेषं कुसुमरसमात्मनः कुशलतया ।

यदुद्दिरति भ्रमरोऽन्येषां करोति तत्कार्यम् ॥ ११ ॥]

(विचिन्त्य स्वगतम्) अये, कुसुमपुरवृत्तान्तशो भवत्प्रागिविरिति गायार्थः
कार्यव्यग्रत्वान्मनसः प्रभूतत्वाच्च प्रणिधीनां विस्मृतम् । इदानीं स्मृतिरुपलब्धा
व्यक्तमाहितुण्डिकच्छङ्गना विराघगुस्तेनानेन भवितव्यम् । (प्रकाशम्) प्रियं
वदक, प्रवेशयैनम् । सुकविरेषः । श्रोतव्यमस्मात्सुमाषितम् ।

Puruṣa—(*taking the leaf, approaching Rākṣasa*) Noble (one), this one indeed requests the minister ' I am not only one who earns his livelihood with [the display of] serpents. I am composer [of poems] in Prakṛta indeed. If the minister does not favour me with seeing [my exhibits], then let him (kindly) read this leaflet. '

Rākṣasa—(*Taking the leaflet, reads.*)

Having drunk with its skill juice in flowers so as to leave nothing as the remnant, that which the bee emits, serves the purpose of others. 17

(*Reflecting, to himself*) Oh the purport of the verse is [I am] your spy, conversant with the happenings in [i. e. in possession of news from] Kusumapura. On account of [my] mind being engrossed in [the diverse] affairs [of state], and the very large number of spies, [this] was forgotten [by me]. Now has been gained recollection [of the same]. Obviously (*cyaktam*) this one must be Virādhagupta in the guise of a snake-charmer (*Aloud*) { Priyavāndaka, usher him [in]. This one is a good poet. From him nice words deserve to be heard. }

१ अस्मामे: सुमाषितम् ।

पुरुषः— तैह । [तथा ।] (इत्याहितुण्डिकमुपसृत्य) उपसप्पदु अज्ञो । ५
[उपसर्पत्वार्थः ।]

आहितुण्डिकः— (नाश्वेनोपसृत्य विलोक्य च स्वगतम् । संस्कृतमाश्रित्य)
अथममात्यराक्षसः । स एपः

वामां वाहुलतां निवेद्य शिथिलं कण्ठे निवृत्तानना

स्कन्धे दक्षिणया चलाच्चिहितयाप्यङ्के पतन्त्या मुहुः ।

गाढालिङ्गनसङ्गपीडितमुखं^३ यस्योद्यमाशङ्किनी

मौर्यस्योरसि नाधुनापि कुरुते वामेतरंशीः स्तनम् ॥ १२ ॥

(प्रकाशम्) जेदु अमच्चो । [जयत्वमात्यः ।]

राक्षसः— (विलोक्य) अथे विराध (—इत्यधोक्ते) ननु विरुद्धमश्वः ।
प्रियंवदक, भुजङ्गरेदानीं विनोदयितव्यम् । तद्विभ्रम्यतामितः परिज्ञेन ।
त्वमपि स्वाधिकारमशून्यं कुरु ।

Puruṣa—Accordingly (shall I do). (*With this, approaching the snake-charmer*) May the noble one draw near.

Snake-charmer—(*Gesticulating going near, seeing, to himself*) This is minister Rākṣasa. Here (is) he,

apprehensive of whose activities the Goddess of Sovereignty, having thrown her left creeper-like arm loosely round the neck, with her face turned away, the right [creeper-like arm], though per force placed on the shoulder, falling down on the lap, now and again, does not even now place her other than the left breast, on the bosom of Maurya, in such a manner that the nipple would get itself pressed (*plūdita*) in the (act of) a close embrace. 12

(*Aloud*) May the minister be victorious.

Rākṣasa—(*Seeing*) O Virādha (—*when the word is thus half-uttered*) I say (*nanu*) with the beard grown [far too much is this one]. Priyamvadaka, now is recreation to be had with serpents. So let the retinue retire from here [and] rest [itself]. Do you too render your office not-vacant [i. e. do you go about your work].

१ जं अज्ञो (देवो अमच्चो) आणवेदि । २ शिथिलाम् । ३ पीडितमुखं ।

५ पुरुषः — तहै । [तथा ।] (इति सप्तरिवारो निष्करान्तः ।)

राक्षसः — सखे विराधगुप्त, इदमासनम् । आस्यताम् ।

(विराधगुप्तो नाथ्येनोपविष्टः ।)

राक्षसः — (निर्वर्ण्य) अये, देवपादपद्मोपजीविनोऽवस्थेयम् । (इति रोदिति ।)

विराधगुप्तः — अलममात्यं शोकेन । नातिचिरादमात्योऽस्मान्पुरातनीम् । १० स्थामारोपयिष्यति ।

राक्षसः — सखे^१ वर्णय कुसुमपुरवृत्तान्तम् ।

विराधगुप्तः — अमात्य, विस्तीर्णः खलु कुसुमपुरवृत्तान्तः । तलुः प्रभृति वर्णयामि ।

राक्षसः — सखे, चन्द्रगुप्तस्यैव तावच्चगरप्रेवशात्प्रभृति असत्प्रयुक्तैस्तीक्ष्णे । १५ रसदादिभिः किमनुष्टिमित्यादितः श्रोतुमिच्छामि ।

विराधगुप्तः — एष कथयामि । आस्ति तावच्छक्यवनकिरातकाम्बोजपारम् ।

Puruṣa—Accordingly [shall I do]. (With this, exit along with the retinue.)

Rākṣasa—Friend Virādhagupta, here [is] the seat. May be occupied [by you].

(Virādhagupta gesticulates and sits down.)

Rākṣasa—(Observing closely) O, this [is] the plight to which is reduced (lit., of) the one earning his livelihood by [the grace of] the lotus-like feet of His Majesty. (With these words, he weeps.)

Virādhagupta—Away with grief, Minister! Before long the Minister will be restoring to us our former position.

Rākṣasa—Friend, describe the happenings in Kusumapura.

Virādhagupta—Minister, extensive [is] indeed the report [of what happened in the city] of Kusumapura. Beginning from where, then, shall I describe?

Rākṣasa—I wish to learn from the beginning as to what we done by assassins and givers of poison employed by us, since just the entry of Candragupta himself into the city.

Virādhagupta—Here I narrate. Kusumapura was, to start with (tāvat), besieged on all sides by the armies of Cand-

१ मुजगैः...विनोदयामः । २ सपरिज्ञानोः । ३ विलोक्य after this । ४ यदाशाप्तम् ।
मात्यः before this । ५ अलमलम्; अमात्य अलम् । ६ विराधगुप्त added after this ।

कवाल्हीकप्रभृतिभिश्चाणक्यमतिपरिगृहीतैश्चन्द्रगुप्तपर्वतेश्चरवलैरुदाचिभिरिव प्रलये-
च्च लेतसलिलैः समन्तादुपरुद्धं कुसुमपुरम् ।

राक्षसः — (शब्दमाकृष्य संभ्रमम्) अयि, मयि स्थिते कः कुसुम-
पुरमपरेन्स्यति । प्रवीरक प्रवीरक, क्षिप्रभिदानीम् । ३०

प्राकारं परितः शारासनधैरैः क्षिप्रं परिक्षयतां

द्वारेषु द्विरैः प्रैतिद्विपघटाभेदक्षमैः स्थीयतास् ।

त्यक्त्वैः सृत्युभयं प्रहर्तुमनसः शत्रोर्बले दुर्बले

ते निर्यान्तु मया सहैकमनसो येषामभीष्टं यशः ॥ १३ ॥

विराधगुप्तः — अमात्य, अलमवेगेन । वृत्तमिदं वर्णयते ।

राक्षसः — (निःश्वस्य) कष्टं वृत्तमिदम् । मया पुनर्जातं स एवायं काल
इति । (शब्दमुत्सृज्य) हा देव नन्द, सरामि ते राक्षसं प्रति प्रसादातिशयम् ।
त्वमत्र सङ्घामकाले

gupta and Parvteśvara, Śakas, Yavanas, Kirātas, Kambojas,
Pārasikas, Bālhikas and others, very well (*pari*) supported
(*grīhitāḥ*) by the intellect of Cāṇakya, as though with oceans
(lit., reservoirs of water) with waters tossed on high at (the
hour of the universal) destruction (*pralaya*).

Rākṣasa—(*drawing his sword, in great excitement*) Oh ! while
I am standing (i. e. alive), who would besiege Kusumapura ?
Pravīraka Pravīraka, quickly now

let rounds be quickly had round the city-wall by the
bow-wielders ; let a stand be taken at the gates by the ele-
phants capable of breaking through the groups (*ghaṭā*) of
the enemy's elephants. Let those to whom fame is highly
(*abhi*) desirable (*iṣṭa*), who are of one mind with me, step
out with me having abandoned [all] fear of death, with the
purpose of striking at the weak army of the enemy. 13

Virādhagupta—Minister, away with excitement. [it is] a
past event [that] is here being described.

Rākṣasa—Alas ! this is a past event. By me, however, was
thought (lit., known) that this is that very time. (*Throwing the
weapon*) Alas ! Your Majesty Nanda ! I remember your extreme
kindness (lit., favour) towards Rākṣasa.

१ प्राकारान् । २ पर instead of प्रति । ३ मुक्त्वा । ४ अलमलमावेगेन ।

यत्वैषा मेघनीला चरति गजघटा राक्षसस्तत्र यथा-
 देतत्पारिप्लवाम्भः प्लुति तुरगवलं वार्यतां राक्षसेन ।
 पत्तीनां राक्षसोऽन्तं नयतु वलमिति प्रेषयन्महामाङ्गा-
 माङ्गासीः प्रीतियोगात् स्थितमिव नगरे राक्षसानां सहस्रम् ॥१४॥

विराधगुप्तः— ततः समन्तादुपरुद्धं कुसुमपुरमवलोक्य बहुदिवसप्रवृत्तमति-
 महदुपरोधैवैससुमपरि पौराणां परिवर्तमानमसहमाने तस्यामप्यवस्थायां पौरजना-
 पेक्ष्या सुरङ्गमेत्यापक्रान्ते तपोवनाय देवे सर्वार्दिसिद्धौ स्वामिविरहाप्रशिथिली-
 कृतप्रयत्नेषु युध्मद्व्लेषु जयघोषणाव्याघातादिसाहसानुभितेऽवनन्तरं गरवासिषु
 धुपुनरपि नन्दराज्यप्रत्यानयनाय सुरङ्गाया बहिरपगतेषु युध्मासु चन्द्रगुमनिष्ठनाय
 युध्मत्प्रयुक्तया विषकन्यया घातिते तपस्विनि पर्वतेश्वरे

राक्षसः— सखे पद्याश्र्यम् ।

There where a (vast) collection of elephants, dark like clouds, is moving, let Rākṣasa go. Let this cavalry [part of the] army, bounding up like rolling waters, be warded off by Rākṣasa. Let the force of the foot-soldiers be put an end to by Rākṣasa — thus sending [your] commands to me, you understood on account of your affection [for me] a thousand Rākṣasas to be staying in the city. 14

What then ?

Virādhagupta—Then having seen Kusumapura to be besieged on all sides, when His Majesty Sarvārthasiddhi, not being able to bear the very great hardship, started since long (lit., many days back), overpowering the citizens, repaired to the penance-grove having gone to the subterranean passage, out of regard even in that condition for the citizens, when your armies that had their efforts made all too slack on account of (their) separation from (their) lord, could be inferred to be dwelling in the city from (their) daring acts such as disturbances at victory proclamations etc, when you had gone out by an underground passage for once again bringing back the sovereignty (lit., kingdom, reign) of Nanda, when poor Paravatesvara was killed by the poison-maiden employed by you for the annihilation of Candragupta.

Rākṣasa—Friend, behold the wonder !

१ सुरङ्गामधिगतेषु; सुरङ्गाधिगतेषु; युध्मासु dropped !

क्रोणेन विषाङ्गनैकपुरुषव्यापादिनी रक्षिता
हन्तुं शक्तिरिच्चार्जुनं वलवती या चन्द्रगुप्तं मया ।
सा विष्णोरिव विष्णुगुप्तहतकस्यात्यन्तिकश्चेयसे^३
हैदिस्वेयमिवैत्य पर्वतनृपं तद्व्यमेवावधीत् ॥ १५ ॥

विराधगुप्तः — अमात्य, दैवस्यात्र कामचारः किं क्रियताम् ।

राक्षसः — ततस्ततः ।

विराधगुप्तः — ततः पितृवधत्रासादपक्रान्ते कुमरे मलयकेतौ विश्वासिते
पर्वतकभ्रातरि वैरोचके^४ प्रकाशिते च चन्द्रगुप्तस्य नन्दभवेनप्रवेशे चाणक्य-
हतकेन आहूयाभिहिताः सर्वं एव कुसुमपुरनिवासिनः सूत्रधारीः यथा सांवत्स-
रिकादेशादर्धरात्रसमये चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यति । ततः पूर्वद्वारात्म-

That potent poison-maiden, capable of killing one man
who was preserved by me to kill Candragupta, like the
formidable missile (*sakti*), capable of destroying one
person that was preserved by Karṇa to kill Arjuna,—that
killed the Parvata-king for the extreme benefit of the
wretched Visṇugupta [Parvata-king who was] to be killed
by just [Cāṇakya] himself, like [the missile that killed] the
son of Hiḍimbā, having gone to him, who was to be killed by
him (Viṣṇu), for Viṣṇu's extreme benefit. 15

Virādhagupta—Minister, here there is a behaviour just as it
pleases, [on the part] of Fate. What should be done ?

Rākṣasa—What happened then ?

Virādhagupta—Then when Prince Malayaketu had gone
away out of fear (*trāsa*) at the murder of his father, when
Vairocaka, the brother of Parvata-ka was taken into confidence,
and when the entry of Candragupta [to take place at a specific
hour] into the palace of the Nandas was publicly announced,
by the accursed Cāṇakya were addressed all the carpenters
(*sīlrañdhārāḥ*) staying in Kusumapura, having (first) been
invited (by him); at the instruction of the astrologers, Candra-
gupta's [state] entry into the palace of Nandas would take place
at the midnight hour. Let the palace, therefore, be decorated

१ शक्तिरिहार्जुनं । २ चन्द्रगुप्तहतकस्य । ३ आत्यन्तिकश्रीतये । ४ वैरोचके ।
५ नन्दवेश... । ६ सूत्रधाराः ।

भृति संस्कियतां राजभवनमिति । ततः सूत्रधारैरभिहितम् ' आर्थ, प्रथमेष्ट
देवस्य चन्द्रगुप्तस्य नन्दभवनप्रवेशमुपलभ्य सूत्रधारेण दारुवर्मणा कनकतोण-
न्यासादिभिः संस्कारविशेषैः संस्कृतं प्रथमराजभवनद्वारम् । असा-
१०भिरिदानीमम्भ्यन्तरे संस्कार आवेयः ' इति । ततश्चाणक्यबद्धुना अनादि-
ष्टेनैव सूत्रधारेण दारुवर्मणा संस्कृतं राजभवनद्वारमिति परितुष्टेनेव सुचिरं दारु-
वर्मणो दाक्षयं प्रशस्याभिहितम्— ' अचिरादस्य दाक्षयस्यानुरूपं कलमधिष्ठ-
मिष्यसि दारुवर्मन् ' ।

राक्षसः— (सोद्वेगम्) सखे कुतश्चाणक्यबद्धोः परितोपः । अफलमनिष्टु-
११वा दारुवर्मणः प्रगत्तमवगच्छामि । यदनेन बुद्धिमोदादथवा राजभक्तिप्रैक्षण्य-
क्षियोगकालमप्रतीक्ष्यमाणेन जनितश्चाणक्यबद्धोश्चेतासि बलवान्विकर्त्त्वैः । ततस्तुः

from the eastern gate. Thereupon was [the following] said by the carpenters : Having ascertained [the news of] the [state- entry of His Majesty Candragupta, the main (lit., first) gate of the royal residence has already been decorated with special decorations such as the fixing up of golden arches and others by the carpenter Dāruvarman. By us now decoration inside (the palace) has to be arranged. Then by the Cāṇakya-chap though altogether gratified because the entrance to the royal residence was decorated by the carpenter Dāruvarman even before (lit., not) being ordered [to do so], having praised Dāruvarman's dexterity (also, vigilance, wisdom) for quite long (*su-oiram*) was uttered [the following] : ' Before long, will you O Dāruvarman, win [lit. get] a fruit, worthy (*anurūpa*) of this cleverness (of yours). '

Rākṣasa—(*With concern*) Friend, whence [could there be] a full gratification of that Cāṇakya-chap ? I make out Dāruvarman's effort to be fruitless or one with an undesirable consequence, in so far as, by him (lit., this one), not waiting till the time of the order, either because of the infatuation of the mind or because of the excess (*pra-karṣa*) of (his) devotion to the king (i. e. Nanda), was created a strong suspicion in the mind of the Cāṇakya-chap. What next ?

१ सूत्रकारैर... । २ प्रथमराजद्वारम् । ३ राजप्रकर्त्त नयता कालमप्रतीक्ष्यमाणे; प्रकर्त्त
नियता अभियोगकालमप्रतीक्ष्यमानेन; प्रकर्त्तया वा कालमप्रतीक्ष्यमाणेनज... । ४ महाव-
insted of वलवान् ।

विराधगुप्तः— ततश्चाणक्यहतकेनानुकूललग्नवशैदर्धरात्रसमये चन्द्रगुप्तस्य
नन्दमवनप्रवेशो भविष्यतीति शिखिनः पौराण्य गृहीतार्थीन् कृत्वा तस्मिन्नेव
क्षणे पर्वतेश्वरभ्रातरं वैरोचकमेकासने चन्द्रगुप्तेन सहोपवेदय कृतः पृथ्वीराज्य-
विभागः ।

२०

राक्षसः— किं वातिसृष्टः पर्वतकभात्रे वैरोचकाय पूर्वप्रतिश्रुतो राज्यार्थ-
विभागः ।

विराधगुप्तः— अथ किम् ।

राक्षसः— (स्वगतम्) नियतमातिशूतेन चाणक्यबट्टना तस्यापि तपस्विनः
कैमाप्युपांशुवधमाकल्यथ पर्वतेश्वरविनाशेन जनितमवशः प्रैमार्घुमेषा लोकप्राप्तिद्व-२५
रूपचिता । (प्रकाशम्) ततस्ततः ।

Virādhagupta—Then by the accused Cāṇakya having first made the artisans (*silpinaḥ*) and the citizens know the fact (*artha*) that due to [vaśāt, lit. under the influence of] a favourable conjunction (*lagna*) [of the heavenly luminaries] the [state-] entry of Candragupta into the palace of the Nandas would take place at the midnight hour (*saṃaya*) was effected at that very (i. e. appointed) moment, having caused Vairocaka, the brother of Parvateśvara, to sit on the same throne [lit., seat] with Candragupta, division of the kingdom of the earth [between the two].

Rākṣasa—Was indeed (*kim vā*) half the portion of the kingdom, first promised, given to Vairocaka, brother of Parvateśvara?

Virādhagupta—Yes [lit., what else?].

Rākṣasa—(*To himself*) Surely (*niyatam*), by the extremely cunning Cāṇakya-chap, having devised some [kind of] secret murder of even that poor one [i. e. Vairocaka], was this reputation in the populace [*lokprasiddhi*] earned [lit. collected *upa-ānī*] to wipe out the infamy created by the annihilation of Parvateśvara. (*Aloud*) What next?

१ वशादय रात्र... २ न्यूक् राज्यविः...; राज्यप्रविभागः; राज्यार्थप्रविभागः; पृथ्वी-
राज्यार्थभागः । ३ कथमप्युपांशु...; एकान्ते किमप्युपायांतरवधमाक... । ४ परिमार्घुम्, in-
stead of प्रमार्घुम्; एव for एवा । ५ लोकोक्तिरूपरिता for the following, लोक-
रूपतेपतिरूपचरिता; for what follows: उपचरिता instead of उपचिता ।

विराधगुप्तः — ततः प्रथमेव प्रकाशिते रात्रौ चन्द्रगुप्तस्य नन्दभवनप्रवेशं कृताभिषेके किल वैरोचके विमलमुक्तामणिपरिक्षेपविरचितचित्रपटमयवाचाम् बाणप्रच्छादितशरीरे मणिमयमुकुटनिविडनियमितस्वचिरतरमौलौ सुरभिकुसुमदाम् ३० वैक्षयावभासितविपुलवक्षःस्थले परिचिततमैरप्यनभिज्ञायमानाकृतौ चाणकं हतकादेशाच्चन्द्रगुप्तोपवाह्यां चन्द्रलेखां नाम गजवर्णामाद्य चन्द्रगुप्तानुयाकिं राजलोकेनानुगम्यमाने देवस्य नन्दस्य भवनं प्रविशति वैरोचके युष्मप्रयुक्ते दारुवर्मणा सूत्रधारेण चन्द्रगुप्तोऽयमिति मत्वा तस्योपरि पातनाय सज्जकृत्य यन्त्रतोरणम् । अत्रान्तरे बहिर्निर्गृहीतवाहनेषु स्थितेषु चन्द्रगुप्तानुयायिषु नृ

Virādhagupta—Then on the [state—] entry of Candragupta into the palace of the Nandas at night being already announced, when Vairocaka, as the report went (*kila*) had been installed on the throne [lit., had sprinkling of the waters of holy rivers carried out] when with his body covered over with an armour of a variegated (*citra*) texture elaborately fashioned as it was of spotless pearls studded [lit., thrown] all over (*parikṣepa*), with his head all the more lovely closely (*nibida*) filled (*niyamita*) as it was with a jem-studded (*maśimaya*) crown, with his broad chest (*vakṣasthala*) made resplendent by wreaths of fragrant flowers worn over the left shoulder under the right arm across the chest (*vaikakṣya*), with his form such as could not be recognised by even the most intimately acquainted [with him], Vairocaka having mounted at the accursed Cāṇakya's instance the female elephant named Candralekhā, [as per previous plans] to be ridden by Candragupta, being followed by the host of kings who accepted the leadership of Candragupta, entered the palace of His Majesty Nanda, by the carpenter employed by you [viz.,] Dāruvarman thinking, 'this one is Candragupta', was made ready the mechanical arch for being hurled on him. In the meanwhile when the kings such as accepted the leadership of Candragupta stood, with their vehicles held under control, outside, by Varvaraka, the mahout of Candragupta, appointed just by you desirous of taking out the dagger (*asiputrikā*) concealed well in

१ नागवशाम्; चन्द्रलेखामिधानां नागवशाम् । २ वारणेषु for वाहनेषु ।

शुभ्मत्थयुक्तेनैव चन्द्रगुप्तानेषादिनः वर्वरकेण कनकदण्डकान्तर्निहितामसि- ३८
तु त्रिकामाकषुकामेनावलभिता करेण कनकशृङ्खलावलभिती कनकदण्डका ।

राक्षसः — उभयोरप्यस्थाने यन्तैः ।

विराधगुप्तः — अथ जघनाभिघातमुद्योक्षमाणा गजवधूरतिजवनतया गत्य-
न्तरमारूढवती । प्रथमगत्यनुरोधप्रत्याकलितमुक्तेन प्रश्नष्टलक्ष्यं पतता यन्त्र-
तोरणेनाकृष्टकृपाणीव्यग्रपाणिरनासादयन्नेवे चन्द्रगुप्ताशया वैरोचकं हतस्तपस्वी ४१
वर्वरकः । ततो दारुवर्मणा यन्त्रतोरणनिपातनादात्मवधमाकलय धूर्वमेवोत्तुङ्ग-
तोरणस्थलमारूढेन यन्त्रघटनबीजं लोहकीलकमादाय हस्तिनिगत एव हतस्तपस्वी
वैरोचकः ।

राक्षसः — कैषम्, अनर्थद्वयमापतितम् । न हतश्चन्द्रगुप्तो हतौ वैरोचकवर्वरको
दैवेन । अथ सूत्रधारो दारुवर्मा कथम् । ४२

the small golden staff, was seized by [his] hand the small golden staff (*dandikā*) suspended from a gilded chain.

Rākṣasa—(*No himself*) The effort of even both [of them] was in the wrong place.

Virādhagupta—Then the female elephant apprehending a stroke on (her) hips took very quickly to another gait. By the mechanical arch which was let go according to the calculation in keeping with the previous gait [but] which fell far too wide of the mark, was killed poor Varvaraka with his hand busy [holding] the dagger that was drawn out even before reaching Vairocaka with the hope [in his mind] of [i. e. that he was] Candragupta. Then was killed poor Vairocaka, while just seated on the female elephant, by Dāruvarman, already mounted on a high platform [lit. place] of [i. e. supporting] the arch taking out the iron bolt that was the mechanism [of the arch] anticipating his own annihilation on account of the hurling of the mechanical arch.

Rākṣasa—Alas ! [thus there] befell a pair of disasters. Candragupta was *not* killed [and] Vairocaka and Varvaraka were killed by fate. Now, how [did] the carpenter Dāruvarman [fare] ?

१ दण्ड for दण्डका । २...शृङ्खलामुखावल । ३ after this ततस्तः
added. Before उभयो...there is (स्वगतम्) । ४ अनासाधैव । ५ जि in
निपातना...dropped; पातमात्मविनाशकलमवधार्य । ६ वा precedes कष्टम् ।

विराधगुप्तः — वैरोचकपुरः सरेण पदातिलोकेनैव लोष्ठघातं हतः ।

राक्षसः — (सास्त्रम्) कष्टम् । अहो वत्सलेन सुहृदा दारुचमणा वियुक्तः सः । अथ तत्रत्येनै भिषजा अभयदत्तेन किमनुष्ठितम् ।

विराधगुप्तः — सर्वमनुष्ठितम् ।

५० राक्षसः — (सहर्षम्) किं हतो दुरात्मा चन्द्रगुप्तः ।

विराधगुप्तः — अमात्य, दैवान्न हतः ।

राक्षसः — (सविषादम्) तत्किंभिदार्नीै कथयसि सर्वमनुष्ठितम् इति ।

विराधगुप्तः — अमात्य, कत्पितमनेन योगचूर्णमिश्रितमौषधं चन्द्रगुप्ताव तत्प्रत्यक्षीकुर्वता चाणक्यहतकेन कनकभाजने वर्णान्तरमुपलभ्याभिहितश्चन्द्रगुप्तं वृष्टल, सविषभिदमौषधं न पातव्यम् । इति ।

राक्षसः — शठः खल्वसौ वटुः । अथ स वैद्यः कथम् ।

Virādhagupta—He [lit., this one] was pelted to death by the infantry-folk marching in front of Vairocaka.

Rākṣasa—(With tears) Alas ! we have been separated for all time (vi) from our affectionate friend Dāruvarman. Now what was done by that physician Abhayadatta ?

Virādhagupta—Everything was done.

Rakṣasa—(With joy) What [do you mean ?] ! Was the evil souled Candragupta killed ?

Virādhagupta—On account of [unfavourable] fate [he was not killed].

Rākṣasa—(With dejection) what then are you narrating [to the effect] that everything was done ?

Virādhagupta—Minister, by him was kept ready the medicine mixed up with poisonous powder, for Candragupta. By the accursed Cāṇakya, seeing it himself, on its having taken on another colour in a golden vessel, was Candragupta addressed : “ Vṛṣala, this [is a] poisonous medicine [and it] should not be drunk [by you]. ”

Rākṣasa—A rogue is that chap. Now, how [did] the physician [fare] ?

१ नक्तमेन, नेन तत्र । २ अपि नाम सखे हतश्चन्द्रगुप्तहतकः । ३ तत् किंमति ४ योगचूर्णमिश्रम् ।

विराधगुप्तः — तदेवौषधं पायितो मृतश्च ।

राक्षसः — (सविषादम्) अहो महान्विज्ञानराशिरुपरतः । अथ तस्य शयनाधिकृतस्य प्रसोदकस्य किं वृत्तम् ।

विराधगुप्तः — यदितरेषाम् ।

राक्षसः — (सोद्वेगम्) कथमिव ।

विराधगुप्तः — स खलु मूर्खस्तं युध्माभिरतिसृष्टं महान्तमर्थराशिमवाप्य महता व्ययेनोपमोक्तुमारवधवान् । ततः कुतोऽयं भूयान्वनागम इति पृच्छय- मानो यदा वाक्यभेदान्वहूनगमन्तदा चाणक्यहतकेन विचित्रवेष्ण व्यापादितः ।

राक्षसः — (सोद्वेगम्) कथमत्रापि दैवेनोपहता वयम् । अथ शयितस्य चन्द्रगुप्तस्य शरीरे प्रहर्तुमस्मद्युक्तानां राजगृहस्याः तर्भित्तिसुरङ्गामेत्य प्रथम- मेव निवसतां बीभत्सकादीनां को वृत्तान्तः ।

Virādhagupta—[He] was made to drink that very medicine and [as a result of that] died.

Rākṣasa—(With dejection) Oh ! a great store of knowledge passed away. Now, what [is the] news of Pramodaka, appointed to [look after] the bed [room arrangement] of that [king Candragupta] ?

Virādhagupta—The same [is the news about him] as that of others.

Rākṣasa—(With excitement) How possibly ?

Virādhagupta—That fool, indeed, having got the big store of wealth given by you, began to enjoy with a great extravagance. Then being questioned, ' Whence this profuse acquisition of money ? ' when he made [lit. went to] many conflicting statements (vākyabhedān), by the accursed Cāṇakya was he put to death by a curious (vicitra) [way of] killing.

Rākṣasa—How, even here we were struck adversely by Fate : Now what [is the] news about Bibhatsaka and others, appointed by us to strike against the person of Candragupta, [when] asleep, who were already dwelling within the walls of the royal residence, having come by [lit. to] the underground passage ?

२ आर्त्माविनाशः । instead of यदितरेषाम् ।

...9

विराधगुप्तः— अमात्य, दारुणो वृत्तान्तः ।

राक्षसः— (सावेगम्) कथं दारुणो वृत्तान्तः । न खलु विदितास्ते त
५ निवसन्तश्चाणक्यहतकेन ।

विराधगुप्तः— अमात्य, अय किम् । प्राक् चन्द्रगुप्तप्रवेशाच्यन्ते
प्रविष्टमात्रैणैव निपुणमवलोकयता दुरात्मना चाणक्यहतकेन कस्माच्चिदाद्यमिति
च्छिद्रादृग्हीतभक्तावयवां निष्कामन्तीं पिपीलिकापाङ्गितमवलोक्य पुरुषां
मेतद् यहमिति गृहीतार्थेन दाहितं तच्छयनगृहम् । तस्मिंश्च दह्माने वृष्टि
१५ वरुद्धदृष्टयः प्रथमपिहितानिर्गमनमार्गमनविगम्य द्वारं सर्वं एव बीमत्सकारं
ज्वलनमुपगम्य तत्रैव नष्टाः ।

राक्षसः— (सास्त्रम्) कष्टं भोः कष्टम् । सखे, पश्य दैवसंपदं दुरात्मा
२५ अन्द्रगुप्तसहतकस्य । कुरुः ।

Virādhagupta—Minister, terrible [is the] news [about them]

Rākṣasa—(*With agitation*) How [do you say] a terrible news ? Surely [*khalu*] they were not known by the accursed Cāṇakya as dwelling there.

Virādhagupta—Minister, yes [lit., what else ?].

By the evil-souled accursed Cāṇakya who, as soon as he entered the bed-chamber, prior to Candragupta, observing minutely, came to the conclusion ' this place [lit., house] having persons [staying] in it,' as he saw [lit., on seeing] a row of ants, gettings out from some hole, having taken [along] particles of cooked rice, was that bed-chamber caused to be burnt down. And while it was being burnt down, all [those Bibhatsaka and others, having failed to reach the door, the way to go out [from where] was already closed, their eyes blinded [lit., obstructed] by smoke, being caught up in the fire [that raged there] were destroyed on the spot [lit., just there].

Rākṣasa—(*With tears*) Alas ! Oh alas ! Friend, behold the [extremely] favourable fortune [lit., wealth of fortune] of the accursed Candragupta. Why [do I say so] ?

१ after this शयनगृहे चाणक्येन दुरात्मना समन्तादवलोकिते ततस्त्वेकस्माद्यमिति...
प्रविष्टमात्रैणैव चाणक्येन शयनगृहै समन्तादवलोकितम् । ततोन्यस्माद्यमिति...; प्रविष्टमात्रैणैवै
२ शयनगृहै दुरात्मना चाणक्यहतकेनावलोकितम् ।

कन्या तस्य वधाय या विषमर्या गूढं प्रयुक्ता मया
दैवात्पर्वतकस्तया स 'निहतो यस्तस्य राज्यार्धहृत् ।
ये शत्रुषु रसेषु च प्रणिहितास्तैरेव ते धातिताः
मौर्यस्येव फलन्ति पश्यं विविधश्चेयांसि मन्त्रीतयः ॥ १६ ॥

विराधगुप्तः — अमात्य, तथापि खलु प्रारब्धमपरित्यज्यमेव । पश्य
प्रैरभ्यते न खलु विघ्नमयेन नीचैः
प्रारभ्य विघ्नविहता विरमन्ति मन्त्राः ।
विच्छैः पुनः पुनरपि प्रतिहन्यमानाः
प्रारब्धमुत्तमगुणां न परित्यजन्ति ॥ १७ ॥

अपि च

किं शेषस्य भरत्यथा न वपुषि क्षमां न क्षिपत्येष यत्
किं वा नास्ति परिश्रमो दिनपतेरास्ते न यच्चिक्ष्यतः ।

The poisonous maiden who was secretly employed by me for his destruction,—by luck was that Parvataka killed by her [Parvataka] who was to share half the kingdom with him. Those who were employed with definite purposes (*pravishitāḥ*) in the matter [of the use] of weapons and [deadly] medicines [lit., juices], by just those [means] were they killed. Behold, my policies bring diverse desirable things as fruits just to the Maurya [himself]. 16

Virādhagupta—Minister, even then, what has been undertaken [lit., well begun] does not deserve to be given up by any means [or, at all, 'eva']. Behold.

Through fear of obstacles, indeed, is [even] a beginning not made by the low [people]. Having begun, the middling ones, stop, having been struck hard by obstacles. Those with excellent qualities, being struck adversely (*pratihanyamānāḥ*) by obstacles, repeatedly [lit., again and again], do not give up what has been well (*pra*) begun. Moreover, 17

Is there no pain of burden on the person of [the serpent] Śeṣa in so far as he does not throw [away] the earth [on his head]? Or is there no great fatigue [caused] to

१ वि (not स) निहतो । २ तस्य । ३ आरभ्यते । ४ सहस्रगुणैः for पुनः
पुनरपि । ५.... गुणास्त्वमेवोद्दान्ति ।

किं त्वं जीकृतमुत्सृजन्कृपणवच्छृङ्गलाद्यो जनो लज्जते
 निर्वाहः प्रतिपन्नवस्तुषु सतामेतद्वि गोत्रद्वतम् ॥ १८ ॥

राक्षसः — सखे प्रारब्धमपरित्याज्यमिति प्रत्यक्षमेवैतद्वताम् । ततस्ततः ।

विराधगुप्तः — ततः प्रभृति चन्द्रगुप्तशरिरे सहस्रगुणमप्रमत्तश्चाणक्यहृष्ट
 एव्य एतदीदृशं भवतीत्यन्विष्य निरुद्धीतवाग्पुरनिवासिनो युधमदीयानाप्तपुरुषवान् ।

राक्षसः — (सोद्वेगम्) कथय कथय के के निरुद्धीताः ।

५ विराधगुप्तः — प्रथमं तावत्कृपणको जीवसिद्धिः सनिकारं नगरान्विर्वासितः ।

राक्षसः — (स्वगतम्) एतावत्सह्यम् । न निष्परिग्रहं स्थानभ्रंशः पौर
 युध्यति । (प्रकाशम्) वयस्य, कमपराधमुद्दिश्य निर्वासितः ।

the Lord of the Day [i. e. the sun], in so far as he does not remain motionless ? But an honourable [lit., praiseworthy] person, [while] giving up, like a mean person, what has been [once] undertaken, is ashamed. For, with reference to matters undertaken,—this viz., ' carrying out ' is the family vow of the good. 18

Rākṣasa—That what has been undertaken does not deserve to be [i. e. ought not to be.] given up, is what is only patent to you. What next ?

Virādhagupta—Since then, the accursed Cāṇakya, a thousand times vigilant [lit., not-careless] in regard to the [safety of the] person of Candragupta, having found out ' from these this [mischief of this nature], takes place,' put into custody your trustworthy men staying in the city.

Rākṣasa—(*With excitement*) Tell [me], tell [me], who [are the different persons [lit., who, who] that have been put into custody ?

Virādhagupta—Just (*tāvai*) to begin with, the Kṣapāṇabhi Jīvasiddhi was expelled from the city, with disgrace.

Rākṣasa—(*To himself*) This much is bearable. Change it [lit., fall from] the place [of residence], will not cause trouble to one without any possessions. (*Aloud*) Friend, referring to what offence was he expelled ?

१ वच्चायोः...। २ निर्वृद्धः; निर्वृद्धिः।

विराधगुप्तः — एष राक्षसप्रयुक्तयौ विषकन्यया पर्वतेश्वरं व्यापादितवानिति ।

राक्षसः — (स्वगतम्) साधु कौटिल्य, साधु ।

परिहृतमयशः पातितमस्मासु च घातितोऽर्धराज्यहरः ।

एकमपि नीतिबीजं वहुफलतामेति यस्य तत्र ॥ १९ ॥

(प्रकाशम्) ततस्ततः ।

विराधगुप्तः — ततश्चन्द्रगुप्तशरीरमभिद्वेष्टुमनेन व्यापारिता दास्वर्मादद्य इति नगरे प्रख्याप्य शक्टदासः शूलमारोपितः ।

राक्षसः — (सासम्) हा सखे शक्टदास, अयुक्तरूपस्तवायमीहशो मृत्युः । अथवा स्वाम्यर्थमुपरतो न शोच्यस्त्वम् । वयमेवात्र शोच्या ये नन्दकुलविनाशोऽपि च जीवितुमिच्छामः ।

विराधगुप्तः — अमात्य, स्वाम्यर्थं एव साधयितव्य इति प्रयत्ने ।

Virādhagupta—That he [lit., this one] caused Parvateśvara to be killed by the poison—maiden employed by Rākṣasa.

Rākṣasa—(To himself) Well, Kauṭilya well [have you scored a victory over us].

Infamy was removed, caused to be dumped on us, and the sharer of half the kingdom was destroyed. [Worthy of congratulations are] you whose policy—seed, even [though] one, attains to the state (*tā*) of bearing many fruits. (Aloud) What next ?

Virādhagupta—Then having caused to be announced in the city ' by this one were employed Dāruvarman and others to do harm to the person of Candragupta ' was Śakaṭadāsa impaled on the stake.

Rākṣasa—(With tears) Alas ! Oh friend Śakaṭadāsa, this kind of death [is altogether] undeserved by you. Or, departed for the sake of [your] master, you should not be mourned for. It is we alone (*eva*) that wish to live even on the total destruction of the Nanda family, that deserve to be mourned for.

Virādhagupta—Minister, you are striving hard just with the purpose that the master's interest be accomplished.

१ राक्षसप्रयुक्तो ।

राक्षसः — सखे

अस्मामिरमुमेवार्थमालम्ब्य न जिजीविषाम् ।

परलोकगतो देवः कृतज्ञैर्नानुगम्यते ॥ २० ॥

कथ्यतामपरस्यापि सुहृद्व्यसनस्य श्रवणे सज्जोऽस्मि ।

विराधगुप्तः — एतदुपलभ्य चन्दनदासेनापवाहितममात्यकलत्रम् ।

राक्षसः — कूरस्य चाणक्यबटोर्विरुद्धमयुक्तमनुष्ठितं तेन ।

विराधगुप्तः — अमात्य, नन्वयुक्ततरैः सुहृद्द्रोहः ।

५. राक्षसः — ततस्ततः ।

विराधगुप्तः — ततो याच्यमानेन न समर्पितममात्यकलत्रं यदा तदाहि कुपितेन चाणक्यबद्धुना—

राक्षसः — (सोहृदेगम्) न खलु व्यापादितः ।

Rākṣasa—Friend—

By us resorting to just this interest — and not to the desire to live—, [us—] ungrateful ones, is His Majesty, departed to the other world not followed. 20

Let [the story] be told. I am prepared to hear about the calamity of [some] other friend also.

Virādhagupta—Having learnt [lit., got] this, the minister's wife was caused by Candanadāsa to be removed [to another place].

Rākṣasa—A thing improper, [because] against that cruel Cāṇakya-chap, was done by him.

Virādhagupta—Minister, I submit (nanu), betrayal of a friend is [or would have been] even more improper.

Rākṣasa—What next ?

Virādhagupta—Then, when [by him] being requested, the minister's wife was not surrendered, by the Cāṇakya-chap extremely enraged—

Rākṣasa—(With emotion) was not, I hope, killed ?

१ अस्माकमसुमेवार्थमवलम्ब्य जिजीविषाम् । २ विराधगुप्तः—अमात्य नैतदेवम् । युधिष्ठिरसुमेवार्थमवलम्ब्य न जिजीविषाम् । परलोकगतो देवः कृतज्ञैर्नानुगम्यते । ३ न युक्ततरः ।

विराधगुप्तः — न हि । गृहीतगृहसारः सपुत्रकलत्रो बन्धनागरे निक्षितः ।

राक्षसः — तत्कि परितुष्टः कथयसि अपवाहितं राक्षसकलत्रमिति । ननु १० विवितव्यं संयमितः सपुत्रकलत्रो राक्षस इति ।

(प्रविद्य) पुरुषः — जेदु अमच्चो । एसो क्वु सभडदासो पडिआरभूमिं उवहुदो । [जयस्थमात्यः । एष खलु शकटदासः प्रतीहारभूमिसुपस्थितः ।]

राक्षसः — मद्र, अपि सत्यम् ।

पुरुषः — कि अलिअं अमच्चपदेसु विणिवेदेमि । [किमलीकममात्यपदेषु १५ विनिवेदयामि ।]

राक्षसः — सखे विराधगुप्त, कथमेतत् ।

विराधगुप्तः — अमात्य, स्थादेतदेवं यतो भव्यं रक्षति भवितव्यता ।

राक्षसः — प्रियवदक, किमद्यापि चिरयसि । क्षिं प्रवेशयैनम् ।

पुरुषः — तह । [तथा ।] (इति निष्क्रान्तः) २०

(ततः प्रविशति सिद्धार्थकेनानुगम्यमानः शकटदासः)

Virādhagupta—Not indeed. With the most valuable things in the house confiscated, he was thrown into prison, with his wife and son.

Rākṣasa—Why are you then, telling fully gratified, that Rākṣasa's wife was caused to be removed? Indeed [this is what] ought to be said, that Rākṣasa, with his wife and son, had been thrown into prison.

(Entering) Puruṣa—May the minister be victorious. Here indeed, has Śakaṭadāsa come to [lit., stood at] the door-region.

Rākṣasa—Good [man], is [this] true?

Puruṣa—Shall I [ever] communicate anything false to [lit., at the feet of] the Minister?

Rākṣasa—Friend Virādhagupta, how [did] this [happen]?

Virādhagupta—Minister, it may be so, in so far as destiny protects the fortunate (*bhavya*).

Rākṣasa—Priyamvadaka, how are you tarrying even now (*adyāpi*)? Usher him in, quickly.

Puruṣa—Accordingly [shall I do]. (*With this he goes out.*)

(*Then enter Śakaṭadāsa, followed by Siddhārthaka.*)

२ गृहीतसार instead of गृहीतगृहसारः and सपुत्रकलत्रः संयम् instead of सपुत्रकलत्रो बन्ध... ।

शकटदासः — (स्वगतम्)

दृष्ट्वा मौर्यमिव प्रतिष्ठितपदं शूलं धरित्यास्तले

तल्लक्ष्मीमिव चेतनाप्रमथिनीदूद्वा च वध्यस्तजम् ।

श्रुत्वा स्वास्यपरोपरौद्विषमानाघाततूर्यस्वनान्न-
धस्तं प्रथमामिघातकठिनं मन्ये मदीयं मनः ॥ २१ ॥

(अवलोक्य सहर्षम्) अयममात्यराक्षसस्तिष्ठति । य एषः
अक्षीणभर्तुः क्षीणेऽपि नन्दे रवार्यर्थमुद्धहन् ।

पृथिव्यां स्वामिभर्तानां प्रमाणे परमे स्थितः ॥ २२ ॥

(उपसृत्य) जयत्वमात्यः ।

राक्षसः — (विलोक्य सहर्षम्) सखे शकटदास दिष्टया कौटिल्यगोचर-
गतोऽपि त्वं दृष्टेऽसि । तत्परिष्वजस्व माम् । (शकटदासस्तथा करोति)

Sakaṭadāsa—(*To himself*)

Having seen the stake established firmly on the surface of the [execution] ground, like Maurya with his position (*nanda*) [as the sovereign ruler] firmly established on the surface of the earth, having worn the garland of a person to be executed, depriving [the wearer] of [his] consciousness, like his sovereignty [or glory] destroying [our] consciousness, having heard the terrible (*vigama*) and awful (*raudra*) sounds of the execution drum, like those at the time of uprooting [my] master, my mind did not get itself destroyed, I think, because it had already become hard (*kathina*) i. e. tough, owing to the [three] previous strokes [it had received].

(*Beholding, with joy*) Here stands minister Rākṣasa. He who—

With devotion not destroyed even when [king] Nanda has been destroyed, shouldering the [burden of the] master's object, has attained to the position (*sthita*) of being the highest standard of persons devoted to their masters, on the surface of the earth.

Rākṣasa—(*Seeing, with joy*) Friend Sakaṭadāsa, fortunately though gone into the clutches [lit., sphere] of Kauṭilya, have you been seen [alive]. Therefore, embrace me closely.

(*Sakaṭadāsa does accordingly*).

१ धरित्याः स्थले । २ चेतनाप्रमथिनौ मूर्खांवद्वस्तजम् । ३ यत्तन् मदीयं मनः ।

राक्षसः — (चिरं परिष्वज्य) इदमासनमास्यताम् । (शकटदास उपविष्टः)

राक्षसः — सखे शकटदास, अय कोऽयं मे ईशस्य हृदयानन्दस्य हेतुः । ५

शकटदासः — (सिद्धार्थकं निर्दिश्य) अनेन प्रियसुहृदा सिद्धार्थकेन वातकान्विद्राव्य वध्यस्थानादपहृतोऽस्मि ।

राक्षसः — (सहर्षम्) भद्रं सिद्धार्थकं, किं पर्यासमिदमस्य प्रियस्य । तथापि यहाताम् । (इति खगात्रादवतार्य भूषणानि प्रयच्छति ।)

सिद्धार्थकः — (गृहीत्वा पादयोर्निपत्य खगतम्) अथं करु अज्जोवदेसो । १० होदु । कतह रिसम् । (प्रकाशम्) अमच्च, एत्य पढमपविद्वस्त्रणिय केवि परिचिदो । जत्थ एदं अमच्चस्स पसादं निकिखिविअ निव्वुदो भविस्त्रम् । ता इच्छामि अहं इमाए मुद्वाए मुद्विदं अमच्चस्स एव भण्डाअरे ठाविदुम् । जदा मे पओअणं तदा गेहिस्त्रम् । [(.....) अयं खलु आर्योपदेशः । भवतु । तथा करिष्यामि । (प्रकाशम्) अमात्य, अत्र प्रथमप्राविष्टस्य नास्ति १५ कोऽपि परिचितः । यत्रेमममात्यस्य प्रसादं निर्वृतो भवामि । तसा-

Rākṣasa—(*Embracing for a long time*) may this seat be occupied.

(*Sakaṭadāsa gets seated*)

Rākṣasa—Friend Śakatadāsa, now [say] who is the cause of such a delight of my heart ?

Śakaṭadāsa—(*Pointing to Siddhārthaka*) By this dear friend Siddhārthaka, having put the executioners to flight, have I been removed from the place of execution.

Rākṣasa—(*With joy*) Good [friend] Siddhārthaka, is this adequate [as a recompense] of this good turn [you have done me] ? Even then, let it be [kindly] accepted. (*With these words, taking off the ornaments from his body, offers them*).

Siddhārthaka—(*Taking them and falling prostrate at his feet, to himself*) This indeed is the teaching [or instruction]. of the noble one [i. e. Cāṇakya]. [Well] be it [as it is]. I shall do accordingly. (*Aloud*) Minister, of [me] entered here for the first time, there is no intimate acquaintance, [so that] having kept this favour of the minister with him [lit., whom] I shall be altogether happy [i. e. without any worry]. I wish,

२ किं पर्याप्तमस्य प्रियस्य । काममपर्यासमिदमस्य प्रियस्य ।

दिच्छाम्यहमेतया मुद्रया मुद्रितममात्यसैव भाण्डागरे स्थापयितुम् । यदा
प्रयोजनं तदा ग्रहीष्यामि ।]

राक्षसः — मद्र, को दोषः । शकटदास, एवं क्रियताम् ।

३० शकटदासः — यदाज्ञापयत्यमात्यः । (मुद्रां विलोक्य जनान्तिकम्) अग्राम
मवज्ञामा॥क्लितेयं मुद्रा ।

राक्षसः — (विलोक्यात्मगतप्) सत्यं नगरान्तिकामतो मम हस्ताद
त्राह्ण्या उत्कण्ठाविनोदार्थं गृहीता । तत्कथमस्य हस्तमुपागता । (प्रकाशम्)
मद्र सिद्धार्थं, कुतस्त्वयेयमधिगता ।

३१ सिद्धार्थकः — अथि कुसुमपुरे मणिआरसेद्वी चन्दनदासोणाम् । तस्मै
गेहदुआरपडिसरे पडिदा मए आसादिदा । [अस्ति कुसुमपुरे मणिकारणे
चन्दनदासो नाम । तस्य गेहद्वारप्रतिसरे पतिता मयाऽसादिता ।]

राक्षसः — युज्यते ।

सिद्धार्थकः — अमच्य, एत्य किं जुज्जइ । [अमात्य, अत्र किं युज्यते ।]

therefore, to have this kept, having been sealed with this
signet-ring, into the treasure-chamber. When there would
be a purpose [I would like to have served by it] I shall take it
[away].

Rākṣasa—Good [man], what [is] the harm [in so doing]!
Sakaṭadāsa, let [the arrangement] be thus made.

Sakaṭadāsa—As the minister commands. (Looking at the
signet-ring, aside) Minister, this signet-ring is marked by your
honour's name.

Rākṣasa—(Beholding, to himself) Indeed, from my hand
as I was getting out of [i. e. escaping from] the city, — s this
[signet-ring] taken by my wife [lit., the Brāhmaṇa lady] for
diverting (vinoda) the eager longing [due to separation]. How
then did it fall into the hands of this one? (Aloud) Good
[friend] Siddhārthaka, whence was this secured by you?

Siddhārthaka—In Kusumapura, there is the President of the
Jewel-Merchants' Guild, Candanadāsa by name. Fallen in the
neighbourhood of the region of the entrance to his place [of
residence], was this secured by me.

Rākṣasa—[This] is proper.

Siddhārthaka—Minister, what is proper here?

राक्षसः—भद्र, दन्महावनानां गृहे पतितस्यैवं विवस्योपलब्धिरिति । ३०

शकटदासः—सखे सिद्धार्थक, अमात्यनामाङ्गितेयं मुद्रा । तदितो वदुत्तरणायेन भवन्तममात्यस्तोषयिष्यति । दीयतामेषा ।

सिद्धार्थकः—अर्जु, यं प्रसादो एसो जं इमाए मुद्राए अमच्चो परिग्रहं करेदिति । [आर्य, ननु प्रसाद एष यदस्या मुद्राया अमात्यः प्रतिग्रहं करोति । इति ।] (इति मुद्रामर्पयति) ३५

राक्षसः—सखे शकटदास, अनयैव मुद्रया स्वाधिकरे व्यवहृतव्यं भवता ।

शकटदासः—यदाज्ञापयत्यमात्यः ।

सिद्धार्थकः—अमच्च विष्णवेषि । [अमात्य विज्ञापयामि ।]

राक्षसः—दूहि विश्रवम् ।

सिद्धार्थकः—जाणादि एव अमच्चो जह चाणक्यबटुअस्स विष्णिवं कदुअर्थं गणिय पुणो पाडलिपुत्ते पवेसोत्ति इच्छामि अह अमच्चचलणे एव सुसूसिदुम् । [जानायेवामात्यो यथा चाणक्यबटुकस्य विष्णिवं कृत्वा नास्ति पुनः पाटलिपुत्रे प्रवेश इति इच्छाम्यहम् अमात्यस्य चरणावेव शुश्रषितुम् ।]

Rākṣasa—Good [friend], the fact that there is the acquisition of a [precious article] like this, fallen in the places of those possessed of great wealth.

Sakaṭadāsa—Friend Siddhārthaka, this signet-ring is marked by the name of the minister. Minister [Rākṣasa], will, therefore, gratify you with wealth a good deal more than [the price of this]. May this be given [to the minister].

Siddhārthaka—Noble [one], I say, this is a favour that the minister is accepting this signet-ring.

Rākṣasa—Friend Sakaṭadāsa, with this very signet-ring, dealings are to be carried out [henceforth] by your honour.

Sakaṭadāsa—As the minister commands.

Siddhārthaka—Minister, I [have a] :request [to make to you].

Rākṣasa—Speak out with [unhesitating] confidence.

Siddhārthaka—The [minister] is already (eva) aware that having done [something] disagreeable to the Cāṇakya chap, there is no re-entrance into Pāṭaliputra. I therefore, wish to wait upon the feet of the Minister himself.

१ परिग्रहप्रसाद । २ वतिभव्य ।

राक्षसः — मद्र प्रियं नः । किन्तु त्वदभिप्रायापरिज्ञानान्तरितोऽयमसद्
अनुयः । तदेवं क्रियताम् ।

सिद्धार्थकः — (सहर्षम्) अनुगृहीदोषि । [अनुगृहीतोऽसि ।]

राक्षसः — शकटदास, विश्वामय सिद्धार्थकम् ।

शकटदासः — तथा । (इति सिद्धार्थकेन सह निष्कान्तः)

राक्षसः — सखे विराघगुप्त, वर्णय वृत्तशेषम् । अपि क्षमन्तेऽस्मदुपजान

५० चन्द्रगुप्तकृतयः ।

विराघगुप्तः — अमात्य, बाढं क्षमन्ते यथाप्रकाशमनुगच्छन्त्येव ।

राक्षसः — किं तत्र प्रकाशैम् ।

विराघगुप्तः — अमात्य, इदं तत्र प्रकाशैम् । मलयकेतोरपक्रमणाद्यथा

Rākṣasa—Good [friend], this is [quite] to our liking [priyam]. But this our request to you was delayed (antarīta) on account of the absence of full knowledge [on our part] of your intentions.

Siddhārthaka—(With joy) I have been favoured [by the Minister].

Rākṣasa—Sakaṭadāsa, [make the necessary arrangements to give Siddhārthaka comfort.

Sakaṭadāsa—Accordingly [shall I do]. (With this, he goes out with Siddhārthaka).

Rākṣasa—Friend, Virādhagupta, describe the remaining [part of the] happening. May I hope that the subjects of Candragupta are putting up with our overtures?

Virādhagupta—Minister, yes; they do put up [with them] and as far as is manifest, they do follow them.

Rākṣasa—What is 'manifest' there?

Virādhagupta—Minister, this is manifest [or evident] (prakāsam) there: Because Candragupta is angry with Cāṇakya since the going away of Malayaketu, Cāṇakya on his part, not having patience with Candragupta on account of [his—Cāṇakya's] state of being excessively proud of success [secured] continues increasing the torment (plāta) of Cand-

१ यथाप्रकाशम् instead of यथाप्रकाशम् । २ कारणम् instead some add
अवगम्यते । ३ कारणम् ।

कुपितश्चन्द्रगुप्तश्चाणक्यस्योपरीति । चाणक्योऽप्यतिजितकाशितया । सहमानश्चन्द्र-
गुप्तं तैस्तैराज्ञाभज्ञेश्चन्द्रगुप्तस्य चेतःपीडामुपचिनोति । इत्थमपि ममानुभवः । ५५

राक्षसः — (सहर्षम्) सखे विराघगुप्त, गच्छ त्वमनेनैवाहितुणिकच्छज्ञाना
पुनः कुसुमपुरम् । तत्र मे प्रियसुहृद्वैतालिकव्यज्ञनः रेतवकलशो नाम प्रति-
वसति । स त्वया मदुचनाद्वाच्यः यथा चाणक्येन क्रियमाणेष्वाज्ञाभज्ञेषु
चन्द्रगुप्तः समुत्तेजनसमर्थैः ऋकैरुपश्लोकयितव्यः, कार्ये चातिनिभृतं करभक-
इस्तेन संदेष्टव्यमिति । ६०

विराघगुप्तः — यदाज्ञापयत्यमात्यः । (इति निष्कान्तः)

पुरुषः — (प्रविश्य) अमच्य, एसो क्खु सअडदासो विण्णवेदि । एते
क्खु तिणिं अलङ्कारसज्जो विकीअन्दि । ता पच्चक्खीकरेदु अमच्चोत्ति ।
[अमात्य, एष खलु शकटदासो विज्ञापयति एते खलु त्रयोऽलंकारसंयोगा
विक्रीयन्ते । तस्माध्यक्षीकरेत्वमात्य इति ।] ६५

राक्षसः — (विलोक्य) अहो महार्ण्याभरणानि^३ । भद्र, उच्यतामस्मद्व-
चनाच्छकटदासः पारितोष्य विकेतारं गृह्णतामिति ।

gupta's mind by the various breaches of [Candragupta's] commands. Of this type is my experience also.

Rākṣasa—(With joy) Friend Virādhagupta, do you go in this very guise of a snake-charmer, again, to Kusumapura. There stays a dear friend of mine, in the guise of a bard, named Stavakalaśa. He should be told by you in my name while breaches of command would be made [lit., are being made] by Cāṇakya, Candragupta should be eulogized with verses capable of inflaming Candragupta [against Cāṇakya], and the result be conveyed through Karabhaka, in a very secret manner.

Virādhagupta—As the Minister commands. (With these words he goes out.) (Exit).

Puruṣa—(Entering) Minister, here indeed does Śakatadāsa requestfully convey to you—'here indeed are three sets of ornaments which are being sold ; let the minister, therefore, see [them] himself.'

Rākṣasa—(Seeing) Oh, very precious [are] the ornaments—Good [man], let Śakatadāsa be told in our name, having given full gratification to the one who is selling [the sets of ornaments], let [the lot] be taken.

१ स्तनकलशो । २ आत्मगतम् added. ३ (प्रकाशम्) before, भद्र, ।
४ पारिगृह्णताम् ।

पुरुषः — तह । [तथा ।] (इति निष्कान्तः)

राक्षसः — यावदहमपि कुसुमपुराय करभकं प्रेषयामि । (उत्थाय) अती
७० नाम दुरात्मनश्चाणक्याचन्द्रगुतो भित्रेत । अथवा सिद्धमेव नः समीक्षिं
पश्यामि । कुतः ।

मौर्यस्तेजसि सर्वभूतलभुजामाङ्गापको वर्तते
चाणक्योऽपि मदाश्रयादयमभूद्राजेति जातस्मयः ।
राज्यप्राप्तिकृतार्थमेकमपरं तीर्णप्राप्तिक्षार्णवं
सौहार्दात्मकत्वत्वैव नियतं लब्धान्तरं भेत्स्यति ॥ २३ ॥

(इति निष्कान्तः)

इति राक्षसविचारोऽनाम द्वितीयोऽङ्कः

Puruṣa—Accordingly [shall I do].

(*With this, he goes out*) (*Exit*)

Rākṣasa—Now (*yāvat*) I too shall send Karabhaka to Kusumapura, (*Rising up*) Shall I hope that Candragupta will break away from the evil-souled Cāṇakya ? Or, even [i.e. as good as already] achieved do I see our earnest longing (*samīhitam*) Why ?

In point of lustre (i. e. the Kṣatriya valour, *tejasī*), Maurya [now] is the one who commands all the kings [lit., enjoyers of the entire surface of the earth]. Cāṇakya too has pride produced; [in this mind] to the effect (*iti*) 'this one became a king thanks to the refuge (*āśraya*) [he had] in me. The very sense of having achieved aught that was worth achieving will, on gaining ground [or scope], definitely break the two away from their friendship— one who has attained his goal through [or because of] the acquisition of the kingdom, the other, who has ever present to his mind the thought that he has crossed the ocean of his vow.

(*With this, he goes out*)

Thus [ends] the Second Act, named, 'Rākṣasa's Thought'.

१ लेखान्तरं । २ भूषणविक्रयो instead of राक्षसविचारो ।

त्रृतीयोऽङ्कः ।

(ततः प्रविशति कञ्चुकी)

कञ्चुकी — (सनिवेदम्)

रूपादीन्विषयान्निरूप्य करणैर्येंरात्मलाभस्त्वयो

लघ्यस्तेष्वपि चक्षुरादिषु हत्ताः स्वार्थावबोधकिर्याः ।

अङ्गानि प्रसमं त्यजन्ति पदुतामाङ्गाविधेयानि ते

न्यस्तं मूर्धिन पदं तवैवं जरया दृष्णे मुघा तास्यसि ॥ १ ॥

(परिकल्प्याकाशे) भो भोः सुगाङ्गप्रासादाधिकृताः पुरुषाः सुगृहीतनामा
देवश्चन्द्रगुप्तो वः समाजापयति । 'प्रवृत्तकौमुदीमहोत्सवरमणीर्यैतरं कुसुमपुर-
मवलोकयितुमिच्छामि । तत्संस्क्रियन्तमस्मद्दशनयोग्यः सुगाङ्गप्रासादोपरिभूमयः ।'
इति । (पुनराकाशे) किं बूथ 'आर्य, किमविदित एवायं देवस्त्रा कौमुदी-

ACT III

(Then enter Chamberlain)

Chamberlain—(With dejection)

By having well grasped objects such as form etc., by means of which organs, your own birth was secured,—even in those [organs], headed by the eye, have the functions of apprehending their own [respective] objects, been destroyed. The limbs (*angāni*) that implicitly obeyed your orders (*ājnā-vidheya*) give up per force, their [characteristic] strength [lit., cleverness, *pañputā*]. By old age, has been planted its foot on just (*eva*) your head, (O) Desire,—in vain are you pining. 1

(Walking about, looking up into the sky) O [you] men appointed [to various duties] in the Sugānga palace, His Majesty Candragupta, with a well-uttered [i. e. auspicious] name, commands you : I wish to see Kusumapura, all the more charming on account of the moon-light festival. Let the upper terraces, therefore, of the Sugānga palace be decorated [with a view to making them] worthy of being seen [visible, also]

१ मस्तया । २ मै । ३ तथैव । ४ रमणीये ।

५ महोत्सवप्रतिबेदः । इति । आः दैवोपहताः, किमनेन वः सदःप्राणहरेण कयोगे द्वातेन । शीघ्रमीदानीम्

आलिङ्गन्तु गृहीतधूपसुराभिन्स्तम्भान्पिनद्धस्त्रजः

संपूर्णेन्दुमयूखसंहतिरुचां सच्चामराणां श्रयः ।

सिंहाङ्कासनधारणाच्च सुचिरं संजातमूर्च्छामिव

क्षिप्रं चन्दनवारिणा सकुसुमः सेकोऽनुगृह्ण तु गाम् ॥ २ ॥

किं ब्रूथ । 'आर्य इदमनुशीयते देवस्य शासनम्' इति । भद्रास्त्वरथम् अयमागत एव देवश्चन्द्रगुप्तः । य एषः

सुविश्वद्वैरङ्गैः पाथिषु विषमेष्वप्यचलता

चिरं धुर्योदा गुरुरपि भुवो यास्य गुरुणा ।

by us.' (Again looking up into the sky) What do you say. 'Noble [one], is this prohibition of the moon-light festival just unknown to his Majesty ?' Ah, you struck by [adverse] talk what use to you is this introduction of a [subject]-matter (*kaṭha*) that would instantaneously deprive you of [your] life ? Not quickly.

Let the splendours of fine (*sat*) *chowries*, having the lustre of a mass of rays (*mayūkha*) of the full orbéd moon embrace the pillars, fragrant on account of the incense received [by them] [and] with garlands tied [to them]. Let a sprinkling [of water] not unmixed with (*sa-kusuma*) flowers, by sandal-water, quickly favour [the surface of] the earth, fallen [into a swoon as though, owing to the] shoudering [of the burden of, *dhāraṇā*] the seat marked with a lion, for a very long period of time.

What do you say 'Here the command of His Majesty being [i. e. immediately will be] carried put ? Good [man, hurry up. Here, His Majesty Candragupta has already arrived. He who :

Possessed of spirit (*manasvī*) in young age, determined to bear [i. e. adopt], nobly that very yoke of the earth, which, though heavy, was for long borne by his father, quite experienced [lit., to be placed at the yoke, forefront] with limbs [punningly subordinates] altogether efficient

? आलिङ्गन्त्वनवधूप... । २ सुकुसुमः ।

धुरं तामेवोच्चैर्नववयसि वोद्धुं व्यवसितो

मनस्वी दस्यत्वात्स्वलति चं न दुःखं वहति च ॥ ३ ॥

(नेपथ्ये) इदो इदो देवो । [इत इतो देवः ।]

(ततः प्रविशति राजा प्रतीहारी च)

राजा — (स्वगतम्) राज्यं हि नाम राजधर्मानुवृत्तिपरस्य नृपतेर्महान् प्रातिस्थानम् । कुरुः ।

परार्थानुष्टाने रहयति^३ नृपं स्वार्थपरता

परिस्यक्तस्वार्थो नियतमयथार्थः क्षितिपतिः ।

परार्थश्चेत्स्वार्थादभिमत्तरो हन्त परवान्

परायन्तः प्रीतेः कथमिव रसं वेच्चि पुरुषः ॥ ४ ॥

[lit., confident], without deviating (*acalatā*) even when [walking] on paths far from even (*vi-śama*) stumbles on account of being [yet] inexperienced (*damya*), but feels not the pain. 3

(*Behind the curtain*)

This way, this way Your Majesty.

(*Then enter King and Pratihārī*)

King—(*To himself*) A kingdom is indeed (*nanu*) the source [lit., place] of great displeasure (*a-priti*) to a king who is intent upon behaving in consonance with the [Code of] King's Duties. Why? Insistence on accomplishing one's own interests, leaves a king, when [there is] carrying out the interests of others [to which he resorts]. One who has altogether abandoned his own interests, definitely is 'lord of the earth' [but] not in keeping with the proper sense [of the term 'lord of the earth']. If the interest of others is considered more valuable (*abhimata-tarah*) than that of one's own, alas! [the king then is] under the influence of others. How does [i. e. can] a man, dependent upon others, know the taste of pleasure [or happiness]? 4

२ after स्वलति, 'न न दुःखं च नहति' । २ यतः । ३ जडयति ।
४ अभिमतपरो ।

अपि च । दुराराध्या हि राजलक्ष्मीरात्मवद्विरपि राजभिः । कुतः ।

तीक्ष्णादुद्धिजते मृदौ परिभवत्रासान्न संतिष्ठते

मूर्खान्देष्टि न गच्छति प्रणयितामस्यन्तविद्वत्स्वपि ।

शूरेभ्योऽभ्यधिकं विभेत्युपहसत्येकान्तभीरुनहो

श्रीर्लभ्यप्रसरेव वेशायनिता दुःखोपचर्या भृषम् ॥ ५ ॥

अन्यच्च । कृतकक्लहं कृत्वा स्वतन्त्रेण किञ्चित्कालान्तरं व्यवहृत्वयित्यापि

देशः । स च कैथमपि मया पातकमिवाभ्युपगतः । अथवा शश्वदायोपदेशः

संस्क्रियमाणमतयः सदैव स्वतन्त्रा वयम् । कुतः ।

इह विरेचयन्साध्यां शिष्यः क्रियां न निवार्यते

त्यजति तु यदा मार्गं मोहात्तदा गुरुरङ्गकुशः ।

Moreover, difficult to be propitiated is [the Goddess of Sovereignty, by even self-controlled *ātmavān*] kings. Why?

[Ths goddess of royal] Splendour, oh wonder (*aho*), [is] like a courtezan who has secured full scope for her activities [*labdhaprasarā*], very difficult to wait upon,— [For], she is disgusted with the stern (*tīkṣṇa*), stays not for long [*sam*] with the mild, for fear of insult [at the hands of others], hates the fools, entertains not in the least any affection for the learned, is afraid, all the more, of the brave ones [and] derides those that are all [too] timid. 5

And [there is] another [thing]. [There is] the Revered one's command : ' having effected a sham [lit., artificial, *kṛtakā*] quarrel, for a little while, by you should be carried out [your] dealings, [as the sovereign ruler], being independent [of others]. And that [command] has somehow been accepted by me as though it were a sin. Or, with [our] mind ever (*sāsvat*, lit., now and anon) being helped to be polished (*samskriyamātā*) by the instruction of the Noble one, we are ever independent without any single exception (*eva*). How ?

Here a pupil, elaborately building up the right [type of] act, is not warded off. When, however, he gives up the [proper] path, through infatuation, then [does] the

१ वारवनिता । २ त्यायोपदेशः । ३ कथमपि मया महापातकवदभ्युपगतः ।
४ हि रचयन् ।

विनयरुचयस्तस्मात्सन्तः सदैव निरङ्गुशाः

परतेरमतः स्वातन्त्र्येभ्यो वयं हि पराङ्मुखाः ॥ ६ ॥

(प्रकाशम्) आर्यं वैहीनरे, सुगाङ्गमार्गमादेशय ।

कञ्चुकी — इत इतो देवः । (परिक्रम्य) अयं सुगाङ्गप्रासादः । शैनैर-
रोहतु देवः ।

राजा — (नाथ्येनारुद्ध दिशोऽवलोक्य) अहो शरत्समयसंभृतशोमानां
दिशामतिरमणीयता । कुतः ।

शैनैः श्यानीभूतौः सितजलधरच्छेदपुलिनाः

समन्तादाकीर्णाः कलविरुतिभिः सारसकुलैः ।

preceptor [act like or become] a goad. Good men, having a liking for discipline (*vinaya*) are, therefore, always, without exception, without artificial restraint [lit., goadless]. We definitely (*hi*) are averse to all [kinds] of freedom, higher [or going further] than this. 6

[Aloud] Noble Vaihīnari, show [me] the way to [the] Sugāṅga [palace].

Chamberlain—This way, this way. Your Majesty. (*Walking round*) This [is] the Sugāṅga palace. May your Majesty ascend slowly.

King—(*Gesticulating ascending, looking at the quarters*) Oh the excessive loveliness of the quarters, with their beauty enhanced by the autumn [al] season. Why ?

The extensive ten quarters spread [lit., flow] down the sky like rivers (*sarītāḥ*) [flowing on from the month of Srāvaṇa] (*nabhas*) that have gradually become separate [:also punnigly, those that have become narrow in their beds] (*syāñśūtāḥ*), with sandy banks in the form of white strips of clouds scattered about on all sides, with flocks of Sārasa [birds], cackling sweetly and indistinctly.

१ पदमपि यतः । २ शोमां विभ्रतीनां । ३ श्येतीभूताः । ४ पुलिनैः ।

चिताश्चित्राकारैर्निशि विकचनक्षत्रकुमुदै—

र्नमस्तः स्यन्दृन्ते सारित इव दीर्घा दश दिशः ॥ ७ ॥

अथ च

अग्रमुद्वृत्तानां निजमुपदिशन्त्या स्थितिपदं

दधस्या शालीनामवनतिमुदारे साति फले ।

मयूराणामुग्रं विषमिव हरन्त्या मदमहो

कृतः कृत्स्नस्यायं विनय इव लोकस्य शरदा ॥ ८ ॥

इमामपि भर्तुस्तथा कलुषितां बहुवल्लभस्य

मार्गे कथंचिद्वतार्य तनूभवन्तीम् ।

सर्वात्मना रतिकथाचतुरेव दृती

गङ्गां शरन्नयति सिन्धुपर्ति प्रसन्नाम् ॥ ९ ॥

[and] heaped (*citāḥ*) at night with full-blown (*vikaca*) night-lotuses (*kumuda*) in the form of constellations [of stars] of variegated forms [also punningly crowded with full-blown night lotuses, like the constellations of variegated forms]. Moreover,

By [lady] Autumn, instructing the waters that have risen far high [punningly, grown insolent] (*udvṛtta*) in regard to their own place, where they should stand, bringing about (*dadhatyā*) in the case of the paddy-stalks a bending low, when there is a rich crop [punningly *modesty* when there is plenty of prosperity], removing (*harantyā*) the over-weening (*ugram*) pride, like [some] virulent poison, of the peacocks, has been effected here, oh wonder, a proper training (*discipline vinaya*), as it were, of the entire world.

Also this Ganges, who had become so very angry [muddy, *kaluṣitā*] with her husband, with many beloveds, doth [lady] Autumn, like a female-messenger skilled in love-matters [lit., love-talks or love-stories], with all her heart, having caused some-how, to come down to the [proper] path, as she [the Ganges] was getting thin [ner and thinner, every day], [but now] all bright (*prasānnā*) [also punningly, highly satisfied], take to the Lord of rivers.

१ स्थितिपदं ।

(समन्तादवलोक्य) अये कथमप्रवृत्तकौमुदीमहोत्सवं कुसुमपुरम् । आर्य वैहीनरे, अथास्मद्वचनादाघोषितः कुसुमपुरे कौमुदीमहोत्सवः ।

कन्तुकी — अथ किम् ।

राजा — तर्तिक न यद्यैतमसद्वचनं पैरैः ।

कन्तुकी — (कर्णौ पिवाय) शान्तं पापम् । पृथिव्यामस्वलितपूर्वे देवस्य ५ शासनं कथं पैरेषु स्खलिष्यति ।

राजा — तत्कथमप्रवृत्तकौमुदीमहोत्सवमद्यापि कुसुमपुरम् ।

धूतैरन्धीयमानाः रतिच्छतुरकथाकोविदैर्वेशनायर्यो
नालंकुर्वन्ति रथ्याः पृथुजघनभराक्षरान्तिमन्दैः प्रयातैः ।

(*Looking around*) Oh ! how is [it that] Kusumapura [is yet] without the moon-light festival [duly] commenced ! Noble Vaihīnari, now (*ath*) [I must inquire of you], was the moon-light festival announced, according to our command (*vacana*), everywhere [*ā*], in Kusumapura ?

Chamberlain—Yes, [lit., what else ?].

King—Then why has our command not been [properly] received [i. e. carried out] by the citizens ?

Chamberlain—(*Closing his ears*) Evil be deprecated. How would Your Majesty's command that has never before been violated (lit., stumbled) on the surface of the earth, be violated among the citizens ?

King—Then how is Kusumapura, even now, without the moonlight-festival [duly] commenced ?

Courtezans, followed by gallants (*dhūrti*), past-masters (*kovidaḥ*) in clever (*catura*) love-talk, are not beautifying the streets with their attractive (*pra*, lit., excellent, best) movements, slow on account of the pressure of the weight of their broad buttocks. Nor (*na ca*) do the eminent citizens, masters [of themselves and their possessions],

१ नाव्येन समन्तादवलोक्य । २ The phrase शान्तं पापम् repeated ।
३ स्फुटचतुर ।

अन्योन्यं स्पर्धमाना न च गृहविभैः स्वामिनो मुत्तशङ्काः
साकं खीमिर्भजन्ते विधिमभिलिपितं पार्वणं पौरमुख्याः ॥ १० ॥

कञ्चुकी — एवमैतत् ।

राजा — किमेतत् ।

कञ्चुकी — देव, इदम् ।

राजा — स्फुटं कथय ।

५ कञ्चुकी — प्रतिविद्धः कौमुदीमहोऽसवः ।

राजा — (सक्रोधम्) आः केन ।

कञ्चुकी — देव, नातःपरं विज्ञापयितुं शक्यम् ।

राजा — न खल्वार्थचाणकयेनापहृतः प्रेक्षकाणामतिशयरमणीयश्च
विषयः ।

१० कञ्चुकी — देव, कोऽन्यो जीवितुकामो देवस्य शासनमतिवर्तेत ।

राजा — शोणोत्तरे, उपवेष्टुमिच्छामि ।

vying [with each other] in the matter of the glories of houses, being free from fear, resort to [i. e. celebrate] along with their wives, the eagerly longed for ceremonial [lit., rite], associated with the moon-light festival. 10

Chamberlain—Just so is this.

King—What ' this ' ?

Chamberlain—Your Majesty, this—

King—Tell plainly.

Chamberlain—Prohibited has been the moon-light festival.

King—(angrily) Ah ! By whom ?

Chamberlain—Your Majesty, it is not possible to ~~com~~ requestfully [any] further than this.

King—Surely (*khalu*), by noble Cāṇakya was *not* removed the extremely lovely object of the eyes of the [citizen] spectators !

Chamberlain—Your Majesty, who else, wishing to [] would [dare] transgress (*ativarteta*) [the bounds of] Your Majesty's command ?

King—*Sopottarā*, I wish to sit down.

प्रतीहारी — देव, इदं सिंहासनम् । उपविसदु देवो । [देव, इदं सिंहासनम् । उपविशतु देवः ।]

राजा — (उपविश्य) आर्थं वैहीनरे, आर्यचाणक्यं द्रष्टुमिच्छामि ।

कञ्चुकी — यदाज्ञापयति देवः । (इति निष्क्रान्तः) १५

(ततः प्रविशति आसनस्थः स्वभवनगतः कोपानुविद्धां चिन्तां नाथ्यंश्चाणक्यः)

चाणक्यः — कैथं स्पर्धते मया सह दुरात्मा राक्षसः ।

कृतागाः कौटिल्यो भुजग इव निर्यायं नगरा-

यथा नन्दान्हैत्वा नृपतिमकरोन्मौर्यवृष्टलम् ।

तथाहं मौर्येन्द्रोः श्रियमपहरामीति कृतधीः

प्रकर्षं मद्युद्धेरतिशयितुमेष व्यवसितः ॥ ११ ॥

(आकाशे लक्ष्यं बद्ध्वा) राक्षस राक्षस, विरम्यतामस्माहुर्व्यसनात् ।

Pratihari—Your Majesty, here is a seat with the lion's mark. May His Majesty sit down.

King—(*Sitting down*) Noble Vaihinari, I would like to see Revered Cāṇakya.

Chamberlain—As His Majesty commands.

(*Then [enter i. e.] is discovered Cāṇakya, seated in his own place of residence, gesticulating anxiety, mixed with anger.*)

Cāṇakya—How does the evil-souled Rākṣasa vie with me ?

‘ Just as Kauṭilya, on whom insult (āgas) was inflicted (kṛta), having gone out of the city, serpent-like, having killed the Nandas, made Maurya the lord of men — so shall I wrest the [royal] splendour [i. e. sovereignty] of the Maurya-Moon,’ with his mind (dhīḥ) thus made up (kṛta), is this one, resolved to excel the pre-eminence of my intellect. 11

(*Fixing his eyes on a target in the sky*) ‘ Rākṣasa ! Rākṣasa ! Desist from this difficult (and dangerous) undertaking you have clung to (durvyasana) !

१ कर्यं etc. preceded by (आत्मगतम्) । २ निर्गत्य । ३ नन्दं ।
४ श्रियमुपहरामी... । ५ प्रभावं । ६ Before आकाशे there is प्रत्यक्षवद् ।

उत्सिक्तः कुरु चिवद्प्रराज्यभारो
 नन्दोऽसौ न भवति चन्द्रगुप्त एषः ।
 चाणक्यस्त्वमपि चै नैव केवलं ते
 साधम्य मदनुकृतेः^३ प्रधानवैरस् ॥ १२ ॥

(विचिन्त्य) अथ वा नातिमात्रमत्र वस्तुनि मया मनः खेदयितत्यम्
 कुतः ।

मदूमृत्यैः किल सोऽपि पर्वतसुतो व्यासः प्रविष्टान्तरै-
 रुद्युक्तांश्च नियोगसाधनविधौ स्तिर्धार्थकाच्चाः स्पशाः ।
 कृत्वा संप्रति कैतवेन कलहं मौर्येन्दुना राक्षसं
 भेत्स्यामि स्वमतेन भेदकुशालं ह्येष प्रतीपं द्विषः ॥ १३ ॥

(प्रविश्य) कञ्चुकी—कष्टं खलु सेवा ।

[That one i. e. your adversary] is (not) that Nanda, puffed up, the responsibility of the [administration of his] kingdom being borne [lit. seen] by incompetent (*ku*) ministers ; [rather] is this one Candragupta. You too are surely (*eva*) not Cāṇakya. The only similarity of your imitation of myself is the enmity to the principal [member of the body politic]. 12

(*Thinking*) Or, by me, (*my*) mind should not be caused to worry far too much in regard to this matter. Why ?

Even that son of Parvata has indeed been surrounded by my servants, who have entered into his heart (*antara*). Spies headed by Siddhārthaka are well prepared in regard to the measure (*vidhi*) [to be adopted] for the successful carrying out (*sādhana*) of tasks entrusted to them individually (*sva*). Having now had a sham quarrel with the moon-like Maurya, shall I, forthwith (*hi esa*), estrange Rākṣasa, expert in [bringing about] estrangement [among his enemies] in his own opinion, [and] opposed [to me], from [my] enemy. 13

(*Entering*) Chamberlain—Full of suffering indeed service !

१ राज्यतन्त्रो । २ स्त्वमसि । ३ मदनुकृते । ४ नाम । ५ उपाया
 नियोग...।

भैतव्यं नृपतेस्ततः सचिवतो राज्ञस्ततो वल्लभा-

द्वन्द्येभ्यश्च वसन्ति येऽस्य भवने लब्धप्रसादा विटाः ।

दैत्यादुन्मुखदर्शनापलपनैः पिण्डार्थमायस्यतः

सेवां लाघवकारिणीं कृतधियः स्थाने श्ववृतिं विदुः ॥ १४ ॥ *Explana-*

(परिक्रम्यावलोक्य च) इदमार्थचाणक्यगृहम् । यावत्पविशामि । (प्रवि-
श्यावलोक्य च) अहोराजाधिराजमन्त्रिणो विभूतिः । तथाहि

उपलश्कलमेतद् भेदकं गोमयानां

चटुभिरुपहृतानां बर्हिंषां स्तूपमेतत् ।

शरणमपि समिदभिः शुष्यमाणाभिरामि ।

विनामितपटलान्तं दृश्यते जीर्णकुड्यम् ॥ १५ ॥

तस्याने खत्वस्य चृष्टलो^१ देवश्चन्द्रगुप्तः । कुतः ।

Fear has to be entertained [first] of the lord of men, then of the minister, then of the favourite of the king and of other dissolute persons who, having won his favour, stay in his mansion. Service out of poverty, by one who is toiling for bread [lit., ball, *pūda*] with [entreating] looks directed towards the face and utterances divorced from facts (*apalapana*) [i. e. full of fulsome undeserved praise of the master], bringing about the degradation [of the one who seryes], the wise know, [only] in the fitness of things (*sthāne*), [to be] a canine mode of living (*Sva-vṛtti*).

14

(Walking round and beholding) This is the house of the revered (*ārya*) Cāṇakya. Let me just enter [lit., I shall just enter]. (Entering and beholding).

Here is a piece of stone to break [dry] cow-dung [cakes or] lumps with. Here is a heap of sacred grass brought by the young pupils. The house too, with the ending portion of the roof caused to bend extremely low, by sacrificial sticks that are being dried up [in the sun] is seen with [its] walls [all] worn out.

15

Then it is only proper (*sthāne*), that to this one, His Majesty Candragupta is Vṛṣala. Why ?

१ नवन्ति । २ कूटमेतत् । ३...णामेरन्तः । ४ दिमस्ति । ५ चृष्टलोऽः ।

...12

स्तुवन्ति श्रान्तास्याः क्षितिपतिमभूतैरपि गुणैः
प्रवाचैः कार्पण्याद्यद्वितथवाचोऽपि पुरुषाः ।
प्रभावस्तृणायाः स खलु सकलः स्यादितरथा
निरीहाणामीशस्तृणमिव तिरस्कारविषयः ॥ १६ ॥

(विलोक्य सभयम्) अये, तदयमार्यचाणक्यस्तिष्ठति ।

थो नन्दमौर्यनृपयोः परिमैय लोक-
मस्तोदयौ प्रतिदिश्वाविभिन्नकालम् ।
पर्यायपातितहिमोष्णमसर्वगामि
धामनातिशाययति धाम सहस्रधाम्नः ॥ १७ ॥

(जानुभ्यां भूमौ निपत्य) जयत्वार्यः ।

चाणक्यः — वैहीनरे, ^६ किमागमनप्रयोजनम् ।

The fact that even persons with words never belying facts, praise the lord of men with profuse words (*pravāch*) with merits that never existed [in them], till their mouths are tired—that indeed, in its entirety, is [lit. would be] the irresistible might (*pra-bhāva*) of greed. Otherwise, to those free from desire, a lord is an object of contempt, like [an insignificant blade of] grass. ¹⁶

(*Observing, with fear*) Oh ! here then is the revered Cāṇakā standing—

Who, having overcome the world, [and] pointing out the disappearance and the rise of the Nanda and the Maurya Kings [respectively], at one and the same [lit. not different] time, surpasses by [his own] lustre, the lustre of the thousand-lusted one (i. e. the sun), which causes cold and warmth to fall [only] by turns [and not at one and the same time and] which is not all-prevading. ¹⁷

(*Falling on the ground with his knees*) May the Revered one be victorious.

Cāṇakā—Vaihīnari, what brings you [here] ? [what is the purpose of your arrival ?]

१ स्तुवन्तः श्रान्तास्याः ; स्तुवन्त्यश्रान्तास्याः । २ प्रवादैः । ३ परिमैय
४ अस्तोदयावादिशप्रतिभिन्नकालम् । ५ प्रकाशम् before जानु...त्य ।
नात्येनावलोक्य before वैहीनरे ।

कञ्जुकी—आर्य, प्रणतसंभ्रमोच्चलितभूमिपालमौहि मालामाणिक्यशक-
लशिखापिशाङ्कीकृतपादपद्मयुग्मलः सुगृहीतनामधेयो देवश्वन्दगुप्त आर्य शिरसा।
प्रणम्य विज्ञापयति—‘अङ्गतक्रियान्तरायमार्ये द्रष्टुमिच्छामि’ इति ।

चाणक्यः—वृषलो मां द्रष्टुमिच्छति । वैहीनरे, न खलु वृषलश्वणपथं
गतोऽयं मत्कृतः कौमुदीमहोत्सवप्रतिषेधः ।

कञ्जुकी—आर्य अथ किम् ।

चाणक्यः—(सक्रोधम्) आः, केन कथितम् ।

कञ्जुकी—(सैभयम्) प्रसीदत्वार्यः । स्वयमेव सुगाङ्गप्रासादगतेन देवे-१-
नावलोकितमप्रवृत्तकौमुदीमहोत्सवं पुरम् ।

चाणक्यः—आः ज्ञातम् । ततो भवद्विरन्तरा प्रोत्साहा कोपितो वृषलः ।
किमन्यत् ।

Chamberlain—Revered one, His Majesty Candragupta with a well-uttered name, with the pair of [his] lotus-like feet made tawny by the bright rays [*śikhā*, lit. flames] from the pieces of rubies in the series of [coronets on the] heads of the protectors of the earth, displaced as they bent [themselves] low in [great] excitement, having saluted the Revered one with [bent] head, requestfully conveys: I should like to see the Revered one, in whose duty [or work in hand, (*kriyā*)] disturbance would not be made [for the purpose].

Cāṇakya—Vṛṣala would like to see me. Vaihinari, this prohibition of the moon-light festival ordered [lit. made] by me, has not surely been learnt by (lit. reached the range of hearing of) Vṛṣala.

Chamberlain—Revered one, yes [lit, what else ?].

Cāṇakya—(with anger) Ah! By whom was [this] told [to] him?

Chamberlain—(With fear) May the Revered one be propitiated. By His Majesty, gone to the Sugāṅga palace was seen just personally, Kusumapura, with the moon-light festival not commenced.

Cāṇakya—Ah [now is whole matter] known [quite well by me]. Then, in the meanwhile (*antarā*), having been incited by [you] honourable ones (*bhavadbhīḥ*), is Vṛṣala infuriated. What else ?

१ प्रणतिसंभ्रमो... । २ For सुगृ...णम्य, पादपद्मयोरार्ये प्रणिपत्य देवश्वन्दगुप्तो ।
३ मर्य नाटयित्वा;—यन् ।

(कञ्चुकी भयं नाष्ट्यस्तूषीमधोमुखस्तिष्ठति)

१५ चाणक्यः—अहो, राजपरिजनस्य चाणक्यस्योपरि प्रद्वेषपक्षपातः । अ१
क्व वृषलः ।

कञ्चुकी—(भयं नाष्ट्यन्) आर्यं सुगाङ्गगतेन देवेनाहमार्यंपादम्
प्रेषितः ।

चाणक्यः—(उत्थाय) सुगाङ्गमार्गंमादेशय ।

२० कञ्चुकी—इत इत आर्यः ।

(उमौ परिक्रामतः)

कञ्चुकी—एष सुगाङ्गप्रासादः ।

चाणक्यः—(नाष्ट्येनावरुद्धावलोक्य च) अये, सिंहासनमध्ये
वृषलः । साधु साधु ।

नन्दैर्विद्युत्तमनपेक्षितराजवृत्तै—

रथ्यासितं च वृषलेन वृषेण राजाभ् ।

(*The Chamberlain remains quiet, face hung downwards, gesticulating fear*)

Cāṇakya—Oh the extra-fondness [lit. partiality] for hatred directed against (*upari*) Cāṇakya, by the retinue of the king. Now, where is Vṛṣala ?

Chamberlain—Revered one, by His Majesty gone to the Sugāṅga palace have I been sent into the vicinity of the Revered one's feet.

Cāṇakya—(*Getting up*) Show [me] the way to the Sugāṅga palace.

Chamberlain—This way, this way, Your Reverence. (*Both walk round*).

Chamberlain—This is the Sugāṅga palace. May Your Reverence ascend slowly.

Cāṇakya—(*Gesticulating ascending, and beholding*)—Oh Vṛṣala is occupying the throne. Nice, nice !

Separated from the Nandas, who heeded not the kingly duties, and occupied by Vṛṣala, the mightiest [lit. the bull] among the kings, and [thus] associated with a

१ राजे for वृत्ते ।

सिंहासनं सदशपार्थिवसंगतं च
ग्रीतिं परां प्रगुणयान्ति गुणा ममैते ॥ १८ ॥

(उपसूत्य) विजयतां वृष्णः ।

राजा— (आसनादुत्थाय) आर्य, चन्द्रगुप्तः प्रणमति । (इति पादयोः पतति)
चाणक्यः — (पाणी गृहीत्वा) उत्तिष्ठोतिष्ठ वत्स ।

आ शैलेन्द्राच्छिलान्तस्वलितसुरनैदीशीकरासारशीताद्

आ तीराचैकरागस्फुरितमणिरुचो दक्षिणस्यार्णवस्य ।

आगस्यागत्य भीतिप्रणतनृपशतैः शश्वदेव क्रियन्तां

चूडारत्नांशुगर्भास्त्वं चरणयुगस्याङ्गुलीरन्ध्रभागाः ॥ १९ ॥

राजा— आर्यप्रसादादनुभूयत एव सर्वम् । तदुपविशत्वार्यः ।

(उभौ यथोचितमुपविष्टौ)

king worthy of itself [is] the [royal] throne. These excellent things (*guःāḥ*) increase manifold my delight (*prīti*) [which as a result, has now reached or is] at its highest (*parā*).

18

(*Approaching*)—May Vṛṣala be victorious.

King—(*Getting up from his seat*) Revered one, Candra-gupta salutes [your worthy presence]. (*With these words, he prostrates himself at [Cāṇakya's] feet*).

Cāṇakya—(*Holding him by the hand*) Rise, rise dear boy.

Let the interstices (lit. hole-like portions *randhrabhā-
gāḥ*) between the toes (*anguli*) of the pair of your feet be made now and anon, [such as would be] impregnated with (*garbhāḥ*) [i. e. full of] the rays of [their] crest-jewels, by hundreds of kings who would have prostrated themselves through fear, having come again and again [right] from (*ā*) [the distant] lord of the mountains, cool with the shower (*āsara*) of the spray (*sīkṣā*) from the river of the gods [i. e. the Ganges], stumbling forth into the rocks,—as far as (*ā*) the [farthest] end of the shore of the Southern Ocean, with the lustre of diverse-coloured gems blazing forth.

King—Through the favour of the Revered one, all [this] is experienced by me even already (*eva*). May the Revered one, then, get seated.

(*Both sit down as is in keeping with propriety*)

१ भूशं । २ after this चाणक्यस्य पादौ गृहीत्वा । ३ सुरुनी । ४ added
after सारस्ता—[line 1 तीरान्ताचैक्...ia line 2]

चाणक्यः — वृषल, किमर्थं वयमाहूताः ।

राजा— आर्यस्य दर्शनेनात्मानमनुग्राहयितुम् ।

५ चाणक्यः — (ससितम्) अलमनेन प्रश्नयेण । न निष्प्रयोजनमधिकारवन्तः प्रभुभिराहूयन्ते ।

राजा— कौमुदीमहोत्सवस्य किं फलमार्यः पश्यति ।

चाणक्यः — (सितं कृत्वा) उपालब्धुं तर्हि वयमाहूताः ।

राजा— शान्तं पापं शान्तं पापम् । नहि नहि । विज्ञापयितुम् ।

१० चाणक्यः — यदेवं तर्हि विज्ञापनीयानामवदयं शिष्येण स्वैररुचयो न निरोद्धव्याः ।^३

राजा— एवमेतत् । कः संदेहः । किंतु न कदाचिद्दार्यस्य निष्प्रयोजनप्रवृत्तिरित्यास्ति नः प्रश्नावकाशः ।

Cāṇakya—Vṛṣala, what for have we been called [here] ?

King—To have myself favoured by the sight of the Revered one.

Cāṇakya— (With a smile) Away with this modesty. Not purposelessly are those entrusted with office (adhikāra) called by [their] masters.

King—What desirable result [lit. fruit] does the Revered one see [as ensuing out] of the prohibition of the moon-light festival ?

Cāṇakya—(Smiling) For the purpose of being reprimanded then, have we been called.

King—Evil be deprecated; evil be deprecated. No, certainly (hi hi) no. For the purpose of being requested.

Cāṇakya—If [it be] so, then the sweet wills of those worth of being requested must not (avasyam na) impeded by the pupil.

King—Thus [is] this [matter to be understood]. What [scope for any] doubt [is there in regard to it] ? But there [all the same] scope for our question, as (iti) the Revered one act never (is) without any purpose.

Cāṇakya— Vṛṣala, well have you understood that Cāṇakya acts not without a purpose even in a dream.

१ तत्प्रयोजनमभिधीयताम् । २ राजा—आर्यं नोपालब्धुम् । चाणक्यः—किं तर्हि

राजा—विज्ञापयितुम् । ३ स्वैररुचयोनुरोद्धव्याः । ४ कदाचिद्

चाणक्यः — वृष्ल, सम्यग्गृहीतवानसि न प्रयोजनमन्तरा चाणक्यः स्वप्नेऽपि चेष्टत हति । १५

राजा— आयं अत एव शुश्रूषा मां मुखरयति ।

चाणक्यः — वृष्ल श्रूयताम् । इह खल्वर्थशास्त्रकारात्रिविधां सिद्धिमुपवर्ण्यन्ति राजायत्तां सचिवायत्तामुभयायत्तां चेति । ततः सचिवायत्तासिद्धेस्तव किं प्रयोजनान्वेषणेन । यतो वयमेवात्र नियृक्ता वत्स्यामः ।

(राजा सकोपं मुखं परावर्तयति) २०

(नेपथ्ये वैतालिकौ पठतः)

एकः —

आकाशं काशपुष्पच्छविमभिभवता भस्मना शुद्धयन्ती

शीतांशोरश्चुजालैर्जलधरमलिनां छिर्शती कृत्तिमैभीम् ।

King— Revered one, precisely on this account, does the desire to hear [from you the purpose] make me talk.

Cāṇakya— Vṛṣala, may, [what I now say] be listened to. In this respect, (*iha*) writers on the Science of Politics [lit. goal], describe three-fold achievement [of the administrative purpose]: dependent upon the king, dependent upon the minister and dependent upon both. [Now] then, what use is the search (*anvesaःःa*) of the purpose to you, whose achievement [of the administrative purpose] is dependent on the minister? So, [it is] just we (*vayam eva*) [i. e. we alone], [that] shall act in this respect.

(*The king turns his face away in anger*)

(*Behind the curtain, two bards recite*)

One [of the two]—

Let the matchless [lit., unprecedented] (*apūrva*) form (*tanu*) of Lord Śiva (*Aisī*), remove your affliction, like [Lady] Autumn, [the form of Lord Śiva—] whitening the sky by means of ashes surpassing the complexion of the Kāśa flower, brightening (*hīsnatī*, lit., tormenting, afflicting) the elephant hide [worn by the Lord], dark like

१ instead of शुश्रूषा मां, मां प्रयोजनशुश्रूषा । २ अवधायताम् added !
३ अभिनेत्युक्ता । ४ वैत्स्यामः । ५ तूलपुष्प... । ६ किलन्दतीम् ; विलश्यति ;
विलश्यते ।

कापालीमुद्रहन्ती स्नजमिव धवलां कौमुदीमित्यपूर्वा ८८
हास्यश्रीराजहंसा हरतु तनुरिव है, शमैरी शरद्धः ॥ २० ॥

अपि च

प्रत्यग्रेन्मेषजिह्वा क्षणमनभिमुखी रत्नदीपप्रभाणा—
मात्मव्यापारगुर्वी जनितजललवा जृमितैः साङ्गभङ्गैः ।
नागाङ्गं मोक्तुमिच्छोः शयनमुरुक्षणाचक्रवालोपधानं
निद्राच्छेदाभिताम्भा चिरमवतु हरेव्विराकेकरा वः ॥ २१ ॥

द्वितीयः—

सत्त्वोत्कर्षस्य धात्रा निधय इव कृताः केऽपि कस्यापिहेतो-
जेतारः स्वेन धाम्ना मदसलिलमुच्चां नागयूथेश्वराणाम् ।

clouds surcharged with water, by means of a network of the rays of the [cool-rayed i. e.] moon [on the head], wearing a garland of skulls, white like the moonlight, and possessed of swans in the form of the beauty of the [pure, spotless] smile.

Moreover,

Let the look of Viṣṇu, desirous of leaving the broad couch, the body of the serpent [Śeṣa], with the circle (*cakravāla*) of hoods as the pillows, protect you for long [the look] oblique (*jihma*) on account of the recent opening [of the eyes], for a moment not facing [directly] the lustres of the jewel-lamps, dull [lit., heavy] in [its] function, with a little amount of water produced [in it] on account of the yawnings accompanied by the twistings of the limbs, slightly red because of the disturbance to sleep [and] with the eyes half-closed (*ākekara*) [in it]. 21

The other [bard]—O best of men, lords of men, sovereign masters of the earth like you, tolerate not the violation of their command, like the lions, the breaking of their jaws, with their [self—] respect and pride [quite] patent [lit., manifest], who have been made by

१ प्रत्यग्रेष ; मन्दा for जिह्वा । २ आस for आत्म ।

दंध्राभङ्गं मृगाणामधिपतय इव व्यक्तमानावलेपा ।

नाज्ञाभङ्गं सहन्ते नृवर नृपतयस्त्वावशाः सार्वभौमाः ॥ २२ ॥

अपि च

भूषणाद्युपभोगेन प्रभुर्भवति न प्रभुः ।

पैरैरपरिभूताज्ञस्त्वामिव प्रभुरुच्यते ॥ २३ ॥

चाणक्यः—(स्वगतम्) प्रथमं तावद्विशिष्टदेवतास्तुतिरुपेण प्रवृत्तशरदद्गुण-
प्रस्त्रापनमाशीर्वचनम् । इदमपरं किमिति नावधारयामि । (विचिन्त्य) आः,
ज्ञातम् । राक्षसस्थायं प्रयोगः । दुरात्मन् राक्षस, हृदयसे । भोः जागर्ति खलु
कौटिल्यः ।

राजा—आश्यां वैतालिकाम्यां सुवर्णशतसहस्रं दापय ।

कञ्चुकी—यदाज्ञापयति देवः । (इति परिकरामति)

५

the Creator some indescribable stores, as it were, of
the highest excellence of power, conquerors by their
own rīght [lit. lustre] of the lords of herds of elephants,
dripping (mucām) pride-fluid [also, of herds of elephants
discharging their ichor-water].

22

Moreover,

By the use [lit., enjoyment] of ornaments etc., a lord
becomes not a lord. One, with orders not slighted by
others, like you, is [appropriately] called a lord.

23

Cāṇakya—(To himself) As far as the first goes, [it is] a
benediction, a declaration of the autumnal season [only]
recently set in, [presented] in the form of the praise of a specific
divinity. What this other [one] is, I do not well follow.
(Thinking) Ah ! [it has been] understood [by me now]. This is
a device [employed by or] of Rākṣasa. Oh evil-souled Rākṣasa,
you are detected [lit. seen]. Oh ! Kauṭilya keeps awake, indeed.

King—Noble Vaihīnari, cause a thousand gold coins [sāta] to be given to these two bards.

Chamberlain—As His Majesty commands. (With these words walks out.)

१ (आकर्ण्यात्मगतम्) । २ आशीर्वचनम् omitted ; प्रवृत्तशरदर्णनम्
शीर्वचनमिदम् ।

चाणक्यः—(सक्रोधम्) वैहीनरे, तिष्ठ न गन्तव्यम् । वृषल, किम्
मर्स्यैने महानर्थोत्सर्गः ।

राजा—(सकोपम्) आयेंैवं सर्वत्र निरुद्धचेष्टाप्रसरस्य मे बन्धनम्

१०. राज्यं न राज्यमित्र ।

चाणक्यः—वृषल, स्वयमनभियुक्तानां राज्ञामेते दोषाः संभवन्ति । तथा
न सहसे ततः स्वयमनभियुज्यस्व ।

राजा—एते^३ स्वकर्मण्यभियुज्यामहे ।

चाणक्यः—प्रियं नैः । वयमपि स्वकर्मण्यभियुज्यामहे ।

१५ राजा—यदेवं तर्हि कौमुदीमहोत्सवप्रतिबंधस्य तावप्योजनं श्रोतुमिच्छामः ।

चाणक्यः—यदेवं तर्हि^४ कौमुदीमहोत्सवानुष्ठानस्य किं प्रयोजनमित्यर्थं
श्रोतुमिच्छमि ।

राजा—प्रथमं तावन्ममाज्ञाव्याप्तातः ।

Cāṇakya—(with anger) Vaihīnari, stand ; you must not proceed. Vṛṣala, why is there this great expenditure of money in a wrong place ?

King—(With anger) To me, with the scope of the movement of my activities thus restricted, everywhere by the Revered one, the kingdom is like a prison, not like a kingdom.

Cāṇakya—Vṛṣala, of kings not applying themselves closely [to the administration of their kingdom] these defects [do arise. If, then, you cannot tolerate this, then apply yourself [to the duty of administration].

King—Here [then] do we apply ourselves to our task.

Cāṇakya—[Altogether] liked by us. We too shall mind [lit., apply ourselves to] our own task.

King—If it is so, we would, for that matter (tāvat) like to hear the purpose of the prohibition of moon-light festival.

Cāṇakya—Vṛṣala, I too, wish to hear as to what is the purpose of the celebration [lit., carrying out] of the moon-light festival.

King—[To state] just the first, [the purpose is] the non-violation of my command.

१ तिष्ठ repeated; in some copies न गन्तव्यम् also repeated
अस्थान एव; महार्थोत्सर्गः; महानर्थव्ययः । ३ वयम् added! ४ कल्पार्ण instead of
प्रियं । ५ तेन हि चाणक्यः तेनाहम् । ६ समाज्ञाया अव्या...।

चाणक्यः— वृषल, ममापि तवाज्ञाव्याघात एव कौमुदीमहेत्सवप्रातिषेषस्य
प्रथमं प्रयोजनम् । कुतः । १०

अम्मोधीनां तमालप्रभवाकिसलयश्यामवेलावनाना—

मापारेभ्यश्चतुर्णा चदुलतिमिकुलक्षोभितान्तर्जलानाम् ।

मालेवास्त्वानपुष्पा तव नृपतिशतैरुद्यते या शिरोभिः

सा भयेव सखलन्ती कथयेति विनयालंकृतं ते प्रसुत्वम् ॥ २४ ॥

अथ त्वमपरमपि प्रयोजनं श्रोतुभिर्छासि तदपि कथयामि ।

राजा— कथयताम् ।

चाणक्यः— शौणीत्तरे, मद्वचनात्कायस्थमचलं द्वूहि— 'यत्तद्भद्रमटप्रभृतीना—
मितोऽपरागादपक्रम्य मलयेकतुमाश्रितानां लेखपत्रं दीयताम्' इति ।

प्रतीहारी— जं अज्जो आग्नेये दि । (इति निष्क्रम्य पुनः प्रविश्य) अज्ज, ५
इमं पत्तं । [यदायं आज्ञापयति ।... आर्यं, इदं पत्रकम् ।]

Cāṇakya—[From] my [view-point] too, the violation of your command was the first purpose of the prohibition of the moon-light festival. Why?

That [order] of yours which is held on their heads like a garland of unfaded flowers, by hundreds of kings as far away as the shores of the four oceans, with the forests on their skirts, dark on account of the sprouts arising out of the Tamāla [trees], with the waters set in commotion within by the groups of *Timī* (fish), that [command of yours] stumbling just on (its contact with) me, proclaims your [sovereign] lordship to be adorned by humility.

Next, if you wish to listen to another purpose too, [then] that too I shall tell.

King—Let [it] be told.

Cāṇakya—Śoṇottarā, tell Kāyastha {Acala at my instance : Let that document about those headed by Bhadrabhaṭa be given [i. e. sent here].

Pratīhārī— As the Revered one commands. (with this, going out and entering again) Revered one, here : [is that] document.

१ प्रथयति । २ कथयताम् is followed by अवहितोऽस्मि ।

चाणक्यः— (गृहीत्वा) वृषल, श्रूयताम् ।

राजा— दत्तावधानोऽसि ।

चाणक्यः— (वाचयति) सुगृहीतनामवेयस्य देवस्य चन्द्रगुप्तस्य सहोत्रं

१०. थिनां प्रधानपुरुषाणामितोऽपकम्य वध्यमलयकेतुमाश्रितानां प्रमाणलेखपत्रमिदम् । तत्र प्रथममेव तावद् गजाध्यक्षो भद्रभटः, अश्वाध्यक्षः पुरुषदत्तः, महाप्रतीहात् भागिनेयो लिङ्गरातः, देवस्य स्वजनसम्बन्धी महाराजो बलगुप्तः, देवस्यैव कुमारैव को राजसेनः, सेनापतेः सिंहबलस्य कनीयान्भ्राता भागुरायणः, मालवराजपुत्रे लोहिताक्षः, क्षत्रगणमुख्यो विजयवर्मेति ।

१५ राजा— अथैतेषामपरागदेतून्विज्ञातुमित्त्वामि ।

चाणक्यः— वृषल, श्रूयताम् । अत्र यावेतौ गजाध्यक्षाश्वाध्यक्षौ भद्रभट् पुरुषदत्तनामानौ तौ खलु श्रीमद्यमृगयाशीलौ इस्त्यश्वावेक्षणेऽनभियुक्तौ मम ।

Cāṇakya—Vṛṣala, let [this] be heard.

King—I have my attention directed [to just what is being told].

Cāṇakya—This [is] the authoritative (*pramāṇa*) document of the principal persons, who rose [in revolt] along with His Majesty Candragupta, with a well-uttered [i. e. auspicious] name, who, having left from here on account of disaffection, have resorted to [i. e. taken refuge in] Malayaketu [next] to be killed [by us]. There, to start with, [are] Bhadrabhaṭa, the Principal Officer [in charge] of elephants, Puruṣadatta, the Principal Officer [in charge] of the horses [i. e. cavalry], Diṅgarāṭa, the son of Candrabhānu, Head of the Door-guard, Mahārāja Balagupta, a relative of His Majesty, Rājasena, His Majesty's own servant during the period of boyhood, Bhāgurkyaṇa, the younger brother of the General [of the army] Simhavala, Lohitākṣa, the son of the king of Mālava, [and] Vijayavarmā, the Chief of the Kṣatra group.

King—Now, I should like to know the causes of the disaffection of these.

Cāṇakya—Vṛṣala, may [they] be heard. Here the [who [are] the Principal Officer in charge of elephants and the Principal Officer in charge of the horses, Bhadrabhaṭa and Puruṣadatta by name [respectively], those indeed addicted to

१ स्वस्ति before सुगृहीत... २ पते वर्य देवस्य कार्येऽवहिताः स्मः । (प्रकाशम्)

विकाराभ्यामवरोप्य स्वजीवनमत्रैणैव स्थापिताविति परपक्षे स्वेन स्वेनाभिकरेण
गत्वा मलयकेतुमाश्रितौ । यत्वेतौ दिङ्गरातबलगुप्तौ तावप्यत्यन्तलोभाभिभूतौ
त्वद्वत्तं जीवनमबहुमन्यमानौ तत्र बहु लभ्यत इत्यपकम्य मलयकेतुमाश्रितौ । २०
योऽप्यसौ भवतः कुमारसेवको राजसेन इति सोऽपि तव प्रसादादतिप्रभूतकोश-
इत्यश्च सहसैव तन्महैश्वर्यमवाप्य पुनरुच्छेदशङ्क्यापकम्य मलयकेतुमाश्रितः ।
योथमपरः सेनापतेः सिंहबलस्य कनीयान्ब्राता भागुरायणोऽसाविति तत्र काले पर्व-
तकेन सह समुत्पन्नसौहार्दस्तत्प्रीत्या च पिता ते चाणक्येन व्यापादित इत्युत्पाद्य
रहसि' त्रासयित्वा मलयकेतुपपत्वा हितवान् । ततो भवदपथ्यकारिषु चन्दन- २५
दासादिषु निरूपितेषु स्वदोषशङ्क्यापकम्य मलयकेतुमाश्रितः तेनाप्यसौ मम

[lit. habituated to] women, wine and hunting, not applying themselves closely (*abhi*) to the supervision of the elephants and horses [entrusted to their care], having been relieved of their [posts of] authority, were caused to remain with only their subsistence allowance [paid to them]. On account of this (*iti*), [having gone to the side of the adversary, each having [been appointed to] his own [post of] authority, [the two] resorted to Malayaketu. These two who are [called] Diṅgarāta and Balagupta, these also being overpowered by excessive greed, considering the remuneration [lit. (means of) living] given by you to be not-much, having gone away from here, with the thought 'there a good deal would be secured', resorted to Malayaketu. And again [lit. also] that servant of your excellency (*bhavataḥ*) from the days of boyhood, having through your favour obtained all too suddenly (*sahasaiva*) that great prosperity, out of fear of [that] being uprooted again, having walked away, resorted to Malayaketu. And this other one here, the younger brother of Simhabala, the General of the army, Bhagurāyaṇa — he too at that time having friendship formed with Parvata, and out of affection for him, having secretly created this [impression—] : 'your father was caused to be killed by Cāṇakya', [and] having frightened Malayaketu, had him driven away [from here]. Then, on Cnadanadāsa and others, those who were devoted to [doing acts

१ इति रहसि

प्राणरक्षक इति कृतज्ञतामनुवर्तमानेनात्मनोनन्तरममात्यपदं ग्राहितेः । यै रोहिताक्षविजयवर्माणी तावच्यतिमानित्वात्स्वदायादेभ्यस्त्वया दीयमानम्रसहमन्मलयकेतुमाश्रितौ । इत्येशामपरागहेतवः ।

३० राजा— एवमेतेषु परिज्ञातापरागहेतुषु क्षिप्रमेव कस्मात्त्र प्रतिविहितमार्येण ।
 चाणक्यः— चृष्टल, न पारितं प्रतिविधातुम् ।
 राजा— किमकौशलादुत्त प्रयोजनपेक्षया ।
 चाणक्यः— कथमकौशलं भविष्यति । प्रयोजनपेक्षयैव ।
 राजा— प्रयोजनभिदार्नी श्रोतुमिच्छामि ।

of] harm to your excellency (*bhavat*) having been brought under control, [he i. e. *Bhagurāyaṇa*], out of apprehension of his crime [being severely punished], having run away, sought refuge in Malayaketu. By him too, behaving in consonance with gratitude at the thought 'this one is the protector of life', was [*Bhāgurāyaṇa*] subsequently made to accept the position of [being] his minister. Those two, who [are called] Rohitākṣa and Vijayavarman, they too, because of the habit of excessive pride, not being able to tolerate what was being given by you to your own relatives, had refuge in Malayaketu. Of this nature (*iti*) [then] are the causes of their disaffection.

King—When the causes of the disaffection were well known, why was a measure to counteract [i. e. remove the same] not adopted by the Revered one ?

Cāṇakya—It was not found possible (*pārītam*) to adopt counteracting measure.

King—Was that on account of lack of [the requisite] or with the consideration [lit. expectation] of a purpose [view] ?

Cāṇakya—How would there be lack of [the requisite skill] ? Just out of consideration of a purpose [in view, was a counteracting measure adopted].

King—Now it is the purpose I would like to hear.

१ पदमारोपेतः । २ दीयमानं बहुधनम् दीयमानं बहुसंमानम् असहमानी । ३ संप्रभ

व्याणक्यः—शूयगामवशार्यतां च । ईहः खलुः विरक्तानां प्रकृतीनां द्विविषं ३५
 प्रविविद्यामम् अनुग्रहो निग्रहश्च । अनुग्रहस्तावदाज्ञिताधिकारायोर्मद्रमठपुरुष-
 दत्तयोः पुनराधिकारारोपणमेव । अधिकारश्च तादृशेषु व्यसनयोगादनैभियुक्तेषु
 पुनरारोप्यमाणः सकलमेव राज्यस्य मूः हस्यश्वमवसादयेत् । डिङ्गरातबल-
 गुप्तयोरतिलुब्धयोः सकलराज्यप्रदानेनाप्यपरितुष्यतोरनुग्रहः कथं शक्यः । राज-
 सेनमागुरायणयोस्तु धनप्रर्णाशभीतयोः कुतोऽनुग्रहस्यावकाशः । लोहिताक्षविजय-
 वर्मणोरपि दायादैमसहमानयोरतिमानिनोः कीदृशोऽनुग्रहः प्रीतिं जनयिष्यति ४०
 इति परिहृतः पूर्वः पक्षः । उत्तरोऽपि खलु व्यमचिरादविगतनन्दैश्वर्याः
 सहोत्यायिनं प्रधानपुस्ववर्गमुग्रेण दण्डेन पीडयन्तो नन्दकुलानुक्रतानां प्रकृती-

Cāṇakya—It should be beard as well as [properly] understood. Here [in this respect], of those indeed who have become disaffected there is a two-fold counter-acting measure—favour and restraint [or punishment]. Regarding favour, for that matter, [in the case] of Bhadrabhaṭa and Puruṣadatta, who were thrown out of their office, [there was] only the reinstatement, in the position of authority [that could be resorted to]. But (ca) office being again entrusted to [lit. imposed on] persons like those, not devoted [to duty] on account of their being under the influence of evil habits, would bring about the destruction of elephants and horses, the entire foundation of the kingdom. How is favour possible in the case of Dīṅgarāṭa and Balagupta, extremely avaricious, not likely to be content with the giving away as a gift [to them] of the entire kingdom? Again (tu) of Rājasena and Bhāgurāyaṇa, frightened that there would be total destruction of their wealth, where is [any] scope for favour? Of Lohitākṣa and Vijayavarmaṇ too, intolerant of the relatives [of Your Majesty], [as well as] 'all too given to pride, what sort of favour would cause delight?—because of such a thought (iti) the first alternative is dismissed [as useless]. The latter alternative too is just [equally] out of question as we, who have only recently got the sovereignty of

१ Before this राजा उभयमपि क्रियते । कथ्यताम् । then चाणक्य । २ अप्रकृतानां अ्यसनदोषेषु पुनः धनप्राणनाश । ५ दायादमानमसह; दायादमानप्रदानपीडितयोर्मान-मन्यपमाणं मन्यमानयोरत्यन्तमानिनोः ।

नामविश्वास्या भवाम इत्यतः परिहृत एव । तदेवमनुगृहीतास्मत्पक्षोऽप्यसोपदेशप्रत्ययो महता रचेच्छब्लेन परिवृत्तः पितृवधामष्टोऽपवृत्तकपुत्रो मेतुरसानाभियोक्तुमुद्यतः । सोयं व्यायामकालो नोत्सवकाल इति दुर्गम्यं प्रारब्धव्ये किं कौमुदीमहोत्सवेनेति किं कौमुदीमहोत्सवेनेति प्रतिषिद्धः ।

राजा—आर्य, बहु प्रष्टव्यमत्र ।

चाणक्यः—वृषल, विश्रब्दं पृच्छ । मुमाणि बह्वाख्येत्रमत्र ।

६५० राजा—सोऽप्यस्य सर्वस्यानर्थस्य इतुर्मलयकेतुः कसादपक्रामन्तुपेक्षितः ।

चाणक्यः—वृषल, अनुपेक्षणे द्वयी गतिः नियम्येत वा ३ तिश्रुतं गतं प्रतिपाद्येत वा । निग्रहे तावत् पर्वतकोऽसाभिरेव व्यापादित इति कृतभाव

the Nandas, tormenting the class of principal parties that with us with severe punishment, would be only unworthy any confidence of the subjects having affection for the Nanda family. Thus then is Malyaketu, son of Parvataka, who helped our side, acting in consonance with (lit. inclined toward *pravasa*) the advice of Rākṣasa surrounded by the great Mlecch army [supporting him], and enraged at the murder of his father only too prepared (*ud-yuktah*) to attack us. This then is the *iti* for [military] exercise, not that for a festival, on his account (*iti*), when bettering the [condition and strength of the fortress is what ought to be commenced, what use is the mid-light festival?—hence has [the same] been prohibited.

King—Revered one, a lot (*bahu*) is to be asked in connection (*atra*).

Cāṇakya—Vṛṣala, ask [quite] unhesitatingly (*visrabdha*). On my part too, there is a lot that is to be told in connection.

King—Why was that Malayaketu too, the cause of entire calamity, ignored, while getting away [from here]?

Cāṇakya—Vṛṣala! in not ignoring, [there was] a three-fold course [open to us]—either that he be restrained or he be made to receive half the kingdom promised [to him]. In case restraint [were resorted to], as the first thing (*tāra*) we would have ourselves lent a [helping] hand to the [char

१ गृहीतास्मत्कृत्यपक्षो । २ पितृवधामर्धितः । ३ after राजा—प्रष्ट पृच्छामि । चाप्त अहमप्येष कथ्यामि ।

स्वहस्तो^१ दत्तः स्यात् । प्रतिशुतराज्यार्थप्रतिपादनेऽपि पर्वतकविनाशः केवलं
कृतधनतामात्रफलः स्यादिति मलयकेतुरपक्रामन्तुपेक्षितः ।

राजा—अत्र तावदेवम् । राक्षसः पुनरिहैव वर्तमान आर्योपेक्षित इत्यत्र५५
किमुत्तरमर्थस्य ।

चाणक्यः— राक्षसोऽपि स्वामिनि स्थिरानुरागित्वात्सुचिरमेकत्र वासात्च
शीलज्ञानां नन्दानुरक्तानां श्वकृतीनामत्यन्तविश्वास्यः प्रजापुरुषकाराभ्यामुपेतः
सहायसंपदाभियुक्तः कोशंवानिहैवान्तर्नगरे वर्तमानः खलु महान्तमन्तःकोप-

of] ungratefulness to the effect that Parvataka was murdered by just us [people]. And even in [regard to the other alternative], causing [Malayaketu] to have half the promised kingdom, the annihilation of Parvataka would only culminate in the state of being the destroyer of what had [already] been done— with this [in mind], Malayaketu, though going away, was ignored.

King—So far as this goes (*atra*), it is thus [explained]. What is the reply of the Revered one to this viz., that Rākṣasa, again, though staying just here, was [likewise] ignored by the Revered one?

Cāṇakya—Rākṣasa also, because of his being full of firm devotion to the master and [because of] his stay [with the citizens in the same place (*ekātra*) for a long time, is trusted to the highest extent by the subjects devoted to Nanda, capable of [duly] appreciating character (*śīlajna*), [and further] possessed of intelligence and bravery, associated on all sides (*abhi*) with wealth in the form of helpers, having [a huge] treasure [that Rākṣasa is], he would have, staying just here in the city, indeed caused a grave internal insurgency (*kopa*) [lit.; disturbance]. As against this (*tu*) [when] kept away [i.e. outside the city], even if causing an external disturbance, he could be controlled, somehow, with [suitable political] devices. With this consideration (*iti*) was he, like a dart rankling [lit.

१ स्वयं हस्तो— २ कोषवलवान्... ।

६० मुत्पादयेत् । दूरीकृतस्तु बाह्यकोपमुत्पादयन्नपि केथमध्युपायैर्वशयितुं
इत्यथमन्त्रस्य एव हृदयेशायैः शङ्कुरिवोदधृत्य दूरीकृतः ।

राजा—आर्य, कसाद्विक्रम्य न गृहीतः ।

चाणक्यः—राक्षसः खत्वसौ ॥ विक्रम्य गृद्धमाणो युधमद्वलानि वा
विनाशयेत्स्वयं वा विनश्येत् । एवं सत्युभयथापि दोषः । पश्य

स हि भृशमभियुक्तो यद्युपैयाद्विनाशं
ननु वृषल वियुक्तस्तादशेन्नासि पुंसा ।
अथ तव बलमुख्यान्धातयेत्सापि पीडा
वैनगज इव तस्मात्सोऽभ्युपायैर्विनेयः ॥ २५॥

राजा—न शक्नुमो वयमार्यस्य वाचा वाचमतिशयितुम् ।
अभास्यराक्षस एवात्र प्रशस्यतः ।

lying] in the heart, even while here, pulled off and removed [as to be] away, at a distance.

King—Revered one, why was he not seized [hold of], with valour [vikrama—lit., having shown valour]?

Cāṇakya—He is indeed [a] Rākṣasa. Being seized with valour, he would destroy many [from or] of your forces; or would perish himself. In this state of affairs (evam sati), there would [be] fault either way. See [—I say so—] for, (i) he, if attacked heavily (bhṛṣam), meets [his] destruction, you, O Vṛṣala, would be separated [for good] from a man of that [exceptionally capable] type. Now [as alternative number two] (atha), if he causes the slaughter of the eminent ones in your army, that too would be [no mean] trouble. Like a wild elephant, therefore, has he to be subjected to discipline, by means of right kind of measure (abhyupāya).

King—We are not equal to the task of surpassing the ¹ [of the argument] of the Revered one by words [of our own], all ways, Minister Rākṣasa alone (eva) is far more praiseworthy in this [entire episode].

१ Instead क....तः, न दुःखसाध्यो भविष्यतीतितोऽपकरामनुपेक्षितः ।
तस्मिमर्थमिहस्य एवोपायेनोपकरान्तः । २ चाणक्यः—कथमनुपक्रान्तो भविष्यते
ननूपायैरेवासौ हृदयेशायैः शङ्कुरिवोदधृत्य दूरीकृतः । ३ वैनगज ।

चाणक्यः— (सक्रोधम्) न भवानिति वाक्यशेषः । भो वृषल, तेन किं कृतम् ।

राजा—यैदि न ज्ञायते तदा श्रूयताम् । तेन खलु महात्मना

लघ्धायां पुरि यावदिच्छमुषितं कृत्वा पदं नो गले
व्याघातो जयघोषणादिषु वलादस्मद्वलानां कृतः ।

अत्यर्थं विपुलैः स्वनीतिविभवैः संमोहमापादिता

विश्वास्येष्वपि विश्वसान्ति मतयो न स्वेषु वर्गेषु नः ॥ २६ ॥

चाणक्यः— (विहस्य) एतकृतं राक्षसेन । वृषल, मया पुनर्जीतं नन्दभिव
भवन्तमुद्घृत्य भवानिव भूतले मलयकेतू राजाधिराजपदे नियोजित इति ।

राजा—अन्येन्यैवेदमनुष्ठितं किमत्रार्थस्य ।

चाणक्यः— हे मत्सरिन् ।

Cāṇakya— (*With anger*) 'Not your revered presence' is the remnant of the sentence. O Vṛṣala, what was accomplished by him ?

King—If [it be] not known by you, then may [the same] be heard [from me]. By that high-souled one, indeed,

was had a stay in the city [even after it was] conquered [by us], as long as he was pleased to [have it], having planted his foot on our neck; in the proclamations of victory by our forces, was effected, per force, a disturbance; our mental faculties thrown into a total (*atyartham*, lit., excessive) bewilderment by the manifold prowesses of his own strategy (*nīti-vibhavaiḥ*), do not repose [any] confidence in even [the most] reliable of our own folk [lit., classes, groups].

26

Cāṇakya—(Laughing) This was achieved by Rākṣasa. Vṛṣala I, however, was under the impression (*jñātām*) that having uprooted you, like Nanda, Malayaketu, like your excellency (*bhavān*), was firmly (*ni*) established (*yojita*) in the position (*pada*) of the overlord of lords on the surface of the earth.

King—By just another was this accomplished. What of the Revered one here ?

Cāṇakya—O malicious one,

१. addition after this of मा तावदेवम् मा तावदेवम् । २. यदि...तदा
dropped । ३. विपुलैश्च नीति । ४. वर्गेषु; मार्गेषु ।

आरुह्यारुदकोपस्फुरणविषमिताग्राङ्गुलिमुक्तचूडां
लोकप्रत्यक्षमुग्रां सकलरिपुकुलोत्साद्विर्धा प्रतिशाम् ।
केनान्येनावलिप्ता नवनवतिशतद्रव्यकोटीश्वरास्ते
नन्दाः पर्यायभूताः पशव इव हताः पश्यतो राक्षसस्य ॥ २७ ॥

अपि च

गृग्नैरावद्वचकं वियति विचलितैर्दीर्घनिष्कम्पपश्ये-
धूमैर्ध्वस्तार्कभासां सघनमिव दिशां मण्डलं दर्शयन्तः ।
नन्दैरानन्दयन्तः पितृवननिलयान् प्राणिनः पश्य चैता-
निर्वान्त्यद्यापिनैते सुतवहैलवसावाहिनो हव्यवाहाः ॥ २८ ॥

Having taken his stand high (*āruhya*) on a vow, in the presence of the people, [vow] terrible (*ugra*), and of long duration (*dirgha*) on account of the [avowed] destruction of the entire race (*kula*) of the enemy, wherein was the [knot of] hair untied by the foreparts of the fingers shaken (*visamita*) by the rage that mounted [to its height], by whom else [but my own self here], were those Nandas, insolent ones (*avaliptāḥ*), masters of wealth [to the tune of] ninety-nine crores of gold coins, killed like beasts [at sacrifice] following each other in [quick] succession (*pariyā-yabhuṭāḥ*), notwithstanding Rākṣasa who [helplessly] kept on looking [only] ?

Moreover,

Even now, these fires [oblation—bearers], carrying profuse [amount of] marrow that has been dripping, do not get themselves extinguished. And look at these: they are causing the circle of the quarters with the lustre of the sun altogether screened (*dhvasta*) by the smoke [column—]s, to appear as though enveloped in clouds, with vultures, thieves, wings long and motionless, having formed themselves into a circle— hovering about in the sky,— they [the fires] are gladdening these creatures, with the cemetery for their abode, with [the dead bodies] of Nandas [and their followers].

१ शत...dropped ! २ The verse omitted; also where it is omitted गृग्नैरावद्व... ३ वसावन्धिनो ।

राजा—अन्येनैवेदमनुष्टितम् ।

चाणक्यः—आः केन ।

राजा—नन्दकुलविद्वैषिणा दैवेन ।

चाणक्यः—दैवमाधिद्वांसः प्रमाणयान्ति ।

राजा—विद्वांसोऽप्यविक्त्यना भवन्ति ।

चाणक्यः—(सकोपम्) वृषल, भृत्याभिव मामारोदुभिच्छसि ।

शिखां मोक्तुं वद्धामपि पुनरर्थं धावति करः

३ (भूमौ पादं प्रहृत्य)

प्रतिज्ञामारोदुं पुनरपि चलत्येष चरणः ।

प्रणाशाभन्दानां प्रशममुपयातं त्वमधुना

परीतः कालेन उवलयसि मैम क्रोधदहनम् ॥ २९ ॥

राजा—(सावेगमात्मगतम्) अये कथं सत्यमेवार्थः कुपितः । तथापि

संरम्भस्पैन्दिपक्षमक्षरदमलजलक्षालक्षामयापि

भूमङ्गोदभेदधूमं^१ ज्वलितमिव पुरः पिङ्ग्या नेत्रभासा ।

King—By just another was this accomplished.

Cāṇakya—Ah ! by whom ?

King—By fate, ever hating the Nanda family.

Cāṇakya—Those that know not, regard Fate as authority.

King—Those who know too, are not given to boasting.

Cāṇakya—(with anger)

Vṛṣala, do you wish to lord it over me as [you would over] a servant ? To the tied up knot of hair again does [my] hand hurry. (Striking the ground with his foot) Here [my] foot moves even again to take a stand high on a vow. The fire of my wrath, extinguished on the total destruction of the Nandas you, seized [lit., surrounded] by death, are again inflaming.

29

King—(With emotion, to himself) Oh ! how the Revered one is indeed really enraged. For,

By the tawny lustre of [his] eyes, though subdued (*kṣāma*) on account of being washed by the limpid (*amala*) water dripping down (*kṣarat*) the eyelids (*pakṣma*) [all]

१ मामपिरोद्धु—२ dropped । ३ पुनः instead of मम । ४ संरम्भोत्स्पन्दि ।
५ भूमङ्गोदभूतधूमं ।

मन्ये रुद्रस्य रौद्रं रसमभिनयतस्ताण्डवेष्टुं स्मरन्त्या
संजातोदग्रकम्पं कथमपि धरया धारितः पादघातः ॥ ३० ॥

चाणक्यः—(कृतककोप संहृत्य) वृषल वृषल, अलमुत्तरोत्तरण । यद्यस्मै
गरीयानाक्षसोऽवगम्यते तदिदं शब्दं तस्मै दीयताम् । (इति^२ शब्दमुत्सृज्योत्तरण
चाकाशो लक्ष्यं बद्ध्वा, स्वगतम्) राक्षस राक्षस, एषै भवतः कौटिल्यवृद्धि
विजिगीपोबुद्धेः प्रकर्षः ।

चाणक्यतश्चलितभर्जिमहं सुखेन
जेष्यामि मौर्यमिति संप्रति यः प्रयुक्तः ।

athrob (*spandi*) in excitement (*sashrambha*), has been displayed, a blazing forth [like fire] as though, with smoke [appearing] in the form of the knitting of the eye-brows (*bhrubhaṅga*) that has arisen (*udbheda*); the stroke with the foot, methinks, was endured by the earth somehow, with a fierce shaking produced in it, remembering Rudra gesticulating the sentiment of terror in his *tāḍīdava* dances. 30

Cāṇakya— (*Withdrawing his feigned anger*) Vṛṣala, Vṛṣala enough of reply [and] rejoinder. If Rākṣasa is considerd by you to be superior to us, then, let this sword [lit., weapon] be given to him. (*With these words, casting off the sword, fixing up his g*
(*on a target*) *in the sky, to himself*) Rākṣasa, Rākṣasa, this is the highest achievement [or perfection] of the intellect of your honourable presence, desirous of conquering the intellect of Kauṭilya.

The dissension (*bheda*) which is indeed here [applied or] brought to bear (*prayukta*) by your worthy presence, now, with the thought (*iti*) 'I shall easily (*sukham*) conquer Maurya, with his devotion to Cāṇakya, made to swerve [from the latter], just the same (*sa-eva*) in its entirety

१ ताण्डव स्मरन्त्या । २ निश्चामन् added before शब्द । ३ एव add
after एव । ४ चाणक्यतः स्वालित ।

भेदः किलैष भवता सकलः स एव
संपत्स्यते शठं तवैव हि दूषणाय ॥ ३१ ॥ (इति निष्कान्तः)

राजा—आर्य वैहीनरे, अतः प्रभूत्यनाहत्य चाणक्यं चन्द्रगुप्तः स्वयमेव
राज्यं करिष्यतीति गृहीतार्थः क्रियन्तां प्रकृतयः ।

कञ्चुकी— (आत्मगतम्) कृथं निरुपपदमेव चाणक्यं नैर्यंचाणक्य-
भिति । हन्त सङ्गृहीतोऽधिकारैः । अथवा न खस्त्रव वस्तुनि देवदोषाः । कुतः ।

स दोषः सचिवस्यैव यदसत्कुरुते नृपः ।

याति यन्तुः प्रमादेन गजो व्यालत्ववाच्यताम् ॥ ३२ ॥

राजा— आर्य, किं विचारयसि ।

कञ्चुकी— देव, न किञ्चित् दिष्टया देव इदानीं देवः संवृत्तः । (निष्कान्तः)

(*sakalaḥ*) would now turn, O rogue, to your [own] dis-
advantage (*dūṣaṇa*).

31

(*With these words he goes out*)

King—Noble Vaihinari, let the subjects be acquainted with the decision (*artha*) : Henceforth, having disregarded Cāṇakya, Candragupta himself [and] alone will rule the kingdom.

Chamberlain— (*To himself*) How [did] His Majesty say just Cāṇakya without the appellation [of respect] ?— not ‘ noble, Cāṇakya ? Alas ! his authority has been withdrawn or, indeed there is no fault on the part of His Majesty in this matter. Why ?

That is the fault of just the minister, that the king does [what is] wrong. An elephant comes to receive the epithet of censure,—vicious, [lit., reaches the state of being called as a vicious elephant], by a gross mistake [or negligence of the driver of the elephant].

32

King—Noble one, what are you thinking about ?

Chamberlain— Your Majesty, [about] nothing [at all]. Fortunately has Your Majesty become Your Majesty now. (*Exit*)

१ वत instead of शठ । २ कञ्चुकी— देव, कुलमणिं भद्रा मूर्तिमतिः श्रुति-
शालिनी मुजवलमलं स्फीता लक्ष्मीः प्रभूत्वमवाण्डितम् । प्रकृतिसुभगा खेते भावा मदस्य च
देतवो व्रजति पुरुषो वैरूप्यादं त एव तवाङ्कुशाः । ३ नैर्यंचाणक्यम् dropped !
४ संहतोः... ।

राजा— (आत्मगतम्) एवमसामु गृह्यमाणेषु स्वकार्यसिद्धिकामः सकाम भवत्वार्थः । (प्रकाशम्) शोणोत्तरे, अनेन शुष्ककलहेन शिरोवेदना मां वाक्षे शयनगृहमादेशय ।

प्रतीहारी— एदु एदु देवो । [एतु एतु देवः ।]

राजा— (आत्मगतम्)

आर्याङ्ग्न्यैव मम लङ्घितगौरवस्य,
बुद्धिः प्रवेष्टुमिव भूत्विवरं प्रवृत्ता ।
ये सत्यमेव हि गुरुनतिपातयन्ति
तेषां कथं तु हृदयं न भिनन्ति लज्जा ॥ ३३ ॥

(इति निष्कान्ताः सर्वे)

इति कृतककलहो नाम तृतीयोऽङ्कः ।

King— (To himself) While we are being thus understood [by others], let the Revered one, with the desire of accomplishing his undertaking, have his desire fulfilled. (Also) Soñottarā, headache is paining me on account of this useless [lit., dry] quarrel. Point out [therefore, the way to] the bed-chamber.

Pratihāri—May come [this way], may come [this way] Your Majesty.

King— (To himself)

The mind [lit., intellect] of me who have transgressed [the decorum of showing respect due to the Noble one, on account of] his greatness, just at the command of the Revered one himself, has begun to hide itself in [lit., enter] a hollow in [the earth. How possibly, then, does the sense of shame, not break the heart of those who in down-right reality (satyam eva) disrespect their 'teachers' [elders] ?]

(With this, exit all omnes).

Thus ends the third act named ' The Sham Quarrel '.

चतुर्थोऽङ्कः ।

(ततः प्रविशत्यध्वगवेषः पुरुषः)

पुरुषः—ही हीमाणहै हीमाणहै

राभणिओओ, महिओ को णाम गथागमिह करेहै ।

अद्वागमणगुव्वी पहुणो अण्णा जह ण होइ ॥ १ ॥

जाव अमच्चरकखसस्सै एदं गेहं गच्छामि । (श्रान्तवत्परिकम्य) को एत्य दुवारिआण । णिवेदेह महिणो अमच्चरकखसस्सै एसो करभओ तुवरन्तो पाटलिपुत्तआदो आगदोत्ति । [आश्वर्यमाश्वर्यम् ।

[राजनियोगी महीयान्को नाम गतागतमिह करोति ।

अस्यानगमनगुव्वी प्रभोराज्ञा यदि न भवति ॥ १ ॥]

यावदमात्यराक्षस्यैतद्गेहं गच्छामि । (.....) कोऽत्र दौवारिकाणाम् । निवेदय भर्तुरमात्यराक्षसस्य एष करभकस्त्वरयन्पाटलिपुत्रादागत इति ।]

(प्रविश्य) दौवारिकः—मह मा उच्चं मन्तेहि३ । एसो अमच्चो कज्ज-चिन्ताजाणिदेण जाअरेण समुप्पण्णसीसवेअणो अज्जवि सअणं ण मुञ्चदि ।

ACT IV

(Then enter a man in the guise of a traveller)

Man—Oh wonder ! wonder !

Great is the command of the king. Who indeed would do [i. e. bother himself with] going and coming were there not the command of the king, [*gurुवि* lit. i.e. ponderous], very difficult on account of [the fact that there is] going to what are no (a) [proper] places [that is involved in it]. 1

I shall just go to this house of Minister Rākṣasa. (Walking about like one fatigued) Who [is] here from among the door-keepers ? Do you inform Minister Rākṣasa, ' here has Karabhaka, hurrying, come from Pāṭaliputra.' (Entering)

Door-keeper—Good [man], don't speak [very] loudly. Here is Minister [Rākṣasa] who does not leave his bed even so late, having a strong headache caused [lit. produced], by

इदं १ जोअणसबं समहिअं instead of रा...ओ २...रकखसं पेक्खामि । (पारिकम्य) ३ सणिअं मन्तेहि३ । अमच्चरकखसस्सै गेहं । (समन्तादवलोक्य) को एत्य..... ।

ता चिदु मुहूर्तम् । लधावसरो तुह आअमणं गिवेदेमि । [मद्र, मोन्जे ।
 १० र्मन्त्रयस्त । एषोऽमायः कार्यचिन्ताजनितेन जागरेण समुत्पन्नशीर्षवेदनोऽश्चामि ।]
 शयनं न मुच्छति । तस्मात्तिष्ठ मुहूर्तम् । लधावसरस्तवागमनं निवेदयामि ।]

पुरुषः—मद्रमुइ, तह करेहि । [मद्रमुख, तथा कुरु ।]

(ततः प्रविशति शयनगृहगत आसनस्थः शकटदासेन सह सचिन्तो राक्षसः)

राक्षसः—(आत्मगतम्)

१५

मम विमृशतः कार्यारम्भे विधेरविधेयता-

मपि' च कुटिलां कौटिल्यस्य प्रचिन्तयतो मतिम् ।

अपि च विहिते मत्मृत्यानां निकाममुपग्रहे

कथमिदमिहेत्युच्चिद्रस्य प्रयात्यनिशं निशाँ ॥२॥

अपि च

कार्योपक्षेपमादौ तनुमपि रचयस्तस्य विस्तारमिच्छ

न्वीजानां गर्भितानां फलमतिग्रहेनं गूढमुद्भेदयन्व्य ।

wakefulness (*jāgara*) [sleeplessness], arisen out of care (*cintā*) of [state] business (*kārya*). So wait for a while. [As soon as or when I get the opportunity, I shall intimate your arrival.

Man—O [you] with a fine face, do so.

(*Then is discovered* [lit. enters] *Rākṣasa* *sitting on a seal in his bed-chamber, anxious [and] accompanied by Sakaṭadāsa*)

Rākṣasa—(*To himself*)

Of me, thinking of the averse nature (*a-vidheyatā*) of Fate, and also being all full of anxiety regarding the crooked policy [lit. intellect, thought] of Kauṭilya, at the commencement of any undertaking and further (*api ca*) on the total frustration (*upa-graha*) of my schemes (*kṛtya*), the night ever passess without [my] getting a wink's sleep (*un-nidra*), as I think 'How [will] this [turn out to be thus] here ?'

Moreover,

Arranging the introduction [also suggestion] of the business, first, though slight (*tanum api*), wishing [to bring about] its expansion (*vistāra*); and revealing the very mysterious concealed fruit of the seeds that had germinated

१ अथ च । २ सहजविहिते instead of अपि च विहिते । ३ प्रयान्त्यनिशं निशाः ।

कुर्वन्वुद्ध्या विमर्शे प्रस्तृतमपि पुनः संहरन्कार्यजातं

कर्ता वा नाटकानामिममनुभवति व्यैशमस्मद्विघो वा ॥ ३ ॥

तदपि^१ नाम दुरात्मा चाणक्यबद्धः—

(उपसृत्य) दौचारिकः—जेदु । [जयतु ।]

राक्षसः—अंतिसंधातुं शक्यः स्यात् ।

दौचारिकः—अमच्चो । [अमात्यः ।]

राक्षसः—(वामाक्षिस्पन्दनं सूचयित्वा, आत्मगतम्) दुरात्मा चाणक्य ५
बट्टज्यत्वतिसंधातुं शक्यः स्यादमात्यः इति वागीश्वरी वामाक्षिस्पन्दनेन प्रस्ताव-
गता प्रतिपादयति । तथापि नोद्यमस्त्याज्यः । (प्रकाशम्) भद्र किमसि
यक्तुकामः ।

दौचारिकः—अमच्च, करभओ दुअरे चिट्ठदि । [अमात्य, करभको
द्वारि तिष्ठति ।]

राक्षसः—शीघ्रं प्रवेशय ।

(*garbhita*), effecting a consideration [of the same] in mind
(*buddhyā*), [and] withdrawing again, though spread out,
the aggregate of the [many aspects of the] business, [thus]
either the author of dramas or a person like the one belong-
ing to our class, experiences this [kind of] trouble. 3

So, would that the evil-souled Cāṇakya-chap

(*Approaching*) Door-keeper—[May] be victorious

Rākṣasa—could be over-reached

Door-keeper—the minister.

Rākṣasa—(*Indicating the throbbing of the left eye, to himself*)
'The evil-souled Cāṇakya chap [may] be victorious—could be
over-reached the minister'—this, the divine (*īśvarī*) speech,
connected with the matter in hand sets forth (*prati-pādayati*)
by the throbbing of the left eye. In spite of this (*taihāpi*)
what has been taken up [as a thing to be accomplished] must
not be abandoned. (*Aloud*) Good [man], what do you wish
to say ?

Door-keeper—Minister, Karabhaka is standing at the door.

Rākṣasa—Usher him in quickly.

१ अपि नाम । २ जमदु जमदु । ३ अधिसंधातुं; अनुसंधातुं ।

दौवारिकः—तह । [तथां ।] (इति निष्कम्य पुरुषमुपस्थ्य) मह, उपस्थ
अमच्चम् । [...भद्र, उपसर्प अमात्यम् ।]

करमकः—(उपस्थ्य) जेदु अमच्चो । [जयत्वमात्यः ।]

१५ राक्षसः—भद्र, उपविश ।

करमकः—जं अमच्चो आणवेदि । (भुमावुपविष्टः) [यदमात्य आश-
पयति ।] (.....)

राक्षसः—(आत्मगतम्) कस्मिन्प्रयोजने मयायं प्राहित इति प्रयोजनानं
वाहुत्यान्न खल्ववधारयामि । (इति चिन्तां नाटयति)

२० (ततः प्रविशति वेदपाणिर्द्वितीयः पुरुषः)

पुरुषः—ओसलेह ओसलेह । आअदो । अवेह अवेह माणवा । किं ण पेक्खदा ।
[अपसरत । अपसरत । आगतः । अपेत अपेत मानवाः । किं न पश्यथ ।]

दूले पच्चासती दंसणं वि दुलभमधण्णैः ।

कल्पाणकुलहराणं देआैणं विअ मणुस्सदेआणं ॥ ४ ॥

Door-keeper—Accordingly [shall I do].

(*With this, going out, approaching the man*) Good [man],
approach the Minister.

Karabhaka—(*Approaching*) May the Minister be victo-
rious.

Rākṣasa—Good [man], sit down.

Karabhaka—As the Minister commands. (*Sits on the floor*)

Rākṣasa—(*To himself*) For what purpose this one was sent—
this indeed I do not quite make out, on account of the multi-
fariousness of the purposes [in hand]. (*With this he gesticulates*
reflecting)

(*Then enter another man, with a cane-staff in his hand*)

Man—Move away [you men] move away. [Here] hath come
[His Excellency]. Go away, go away, men. Do you not see ?—

Far away (*dīre*) [i. e. not to talk of] intimate contact
(*pratyāsatti*), even [the mere] sight is difficult to obtain
for [lit. by] the unfortunate ones, of gods among men [i. e.
kings], the supporters of auspicious families, like [that of]
the gods of the golden mountains. 4

१ कायाणां । अपरः instead of दितीयः । ३ Instead of दे, आ...स्सदेगाणं,
देवाणं च भूमिदेवाणम् ।

{ दूरे प्रत्यासत्तिर्दर्शनमपि दुर्लभमवन्यैः ।

कल्याणकुलवराणां देवानाभिव मनुष्यदेवानाम् ॥ ४ ॥]

(आकाशे) अज्जा, किं भणाह—‘ किंनिभित्तं ओसालणं करिअदि’ति । अज्जा एसो क्खु कुमालो मलयकेदु समुप्पणसीसवेअणं अमच्चरक्खसं पेक्खिदु इदो एव आअच्छदि । ता ओसालणा करिअदि । (इति निष्कान्तः पुरुषः) [आर्याः, किं भणथ—किंनिभित्तमपसारणं क्रियत इति । आर्याः, एष खलु कुमारो मलयकेतुः समुत्पन्नशीर्षवेदनममात्यराक्षसं प्रेक्षितुमितं एवागच्छति ५ तस्मादपसारणा क्रियते ।] (.....)

(ततः प्राविशति मागुरायणेन कञ्चुकिना चानुगम्यमानो मलयकेतुः ।)

मलयकेतुः—(निःश्वस्यात्मगतम्) अद्य दशमो मासस्तात्स्थोपरतस्य न चासाभिवृथ्यापौरुषाभिमानमुद्वहद्यभिस्तमुद्दिश्य तोयाङ्गलिरप्यावर्जितः । प्रति-
शतमेतत्पुरस्तात् ।

वक्षस्ताङ्गनाभिरञ्जलवलयं अप्नोत्तरीयांशुकं
हाहेत्युच्चरितार्तनादकरुणं भूरेणुरुक्षालकम् ।

[*Looking up*] (*in space*) Noble ones, what do you say ‘For what reason is the clearing away (*apasāraṇa*) being made ? Noble ones, here indeed is Prince Malayaketu coming, this very way, to see Minister Rākṣasa, who has a strong headache caused (*samūtpanna*) [by the concern he has for state-business]. On that account is the clearing away being effected.

(*Then enter Malayaketu, followed by Bhāgurūyāḥ and the Chamberlain*)

Malayaketu—Today [is] the tenth month since the death of [my] father and by us, having pride for manliness in vain, even libation water has not been offered in his honour [lit. with reference to him]. This has been solemnly declared (*prati-jnātām*) [by us] before—

By me is to be offered a hollowful (*āñjali*) of libation [—water] to [the revered] father, having now effected that kind of changed condition among the ladies [on the side] of the enemy [as] of the group of [my] mothers, caused by grief—wherein the jewelled bracelets were [also, would be] broken in the [act of] beating the breasts, wherein the

तावद्दमातृजनस्य शोकजनितं र मग्नत्यवस्थान्तरं
शत्रुघ्नीषु मया विधाय गुरुवे देयो निवापाजालिः ॥ ५ ॥

किमत्र बहुना ।

उद्यच्छता धुरमकापुरुषानुरूपां

गन्तव्यमाजिनिधनेन पितुः पथा वा ।

आच्छिद्य स्वजननीजनलोचनेभ्यो

नेयो मया रिपुवधूनयनानि वाष्पः ॥ ६ ॥

(प्रकाशम्) आर्थ जाजले, उच्यन्तामसदृच्छानादनुयायिना राजनः
‘एक एवाहममात्यराक्षसस्यातर्कितगमनेन प्रीतिमुत्पादयितुमिच्छामि । तद्
मनुगमनक्षेत्रे इति ।

कञ्चुकी—तथा । (इति परिकम्याकाशे) भो भो राजनः, कुम
५ समाजापयति—‘न खल्वहं केनचिदनुगन्तव्य’ इति । (विलोक्य सर्व

upper garment had slipped off [from its position], which
was piteous on account of the distressed (*ārta*) cry ‘alas!
alas!’ with the curly hair rough (*rūkṣa*) on account of the
particles of dust from the [bare] ground.

Why [say] much, in this respect?

By me, holding high [on my shoulders] the yoke
worthy of a person who is by no means a coward
(*a-kāpuruṣa*) either is [my] father’s path to be followed by
[embracing] death in battle (*āji*), or tears are, having been
removed from the group of my mothers, to be taken to the
eyes of the brides of enemy.

(Aloud) Noble [or Venerable] Jājali, let the kings follow
[us] be told in our name [or at our instance], (*asmad vacanī*)
‘I, quite alone (*eka eva*), would like to cause delight (*prīti*)
Minister Rākṣasa, by a surprise [lit., not guessed] *bee*
Enough, therefore, of the trouble of following [me].’ *[i.*

Chamberlain—Accordingly [shall I do]. (*With*
walking about [looking up] *of b* *in space*) Oh Oh! kings, the *effe*
commands ‘Not indeed am I to be followed by any one.’ (*Loc.*
[at what happened] *the* *commi* *dro*
of the Prince did all the kings go back.

१ निधाय गुरुवे देयो तिलायाज्जालिः । २ तत्कृतमनुगमनेन इति ।

कुमारस्थानानन्तरभेव सर्वे राजनः प्रतिनिवृत्ताः । पश्यतु कुमारः ।

सोत्सेधैः १ स्कन्धदेशैः खरतरकविकार्कषणात्यर्थभुमै—
रथ्वाः कैश्चित्त्रिसूद्धाः खमिव खुरपुटैः २ खण्डयन्तः पुरस्तात् ।
केचिन्मातङ्गमुख्यैर्विहतजवतया मूकघण्टैर्निवृत्ता
मर्यादां भूमिपाला जलधय इव ते देव नोल्लङ्घयन्ति ३ ॥ ७ ॥

मलयकेतुः—आर्य, त्वमपि सपरिज्ञो निवर्तस्व । भागुरायण एको
मामनुगच्छतु ।

कञ्चुकी—तथा । (इति सपरिज्ञो निष्कान्तः)

मलयकेतुः—सर्वे भागुरायण, विज्ञोऽहैमिहागच्छद्भिर्मद्रमटप्रभृतिभिर्यथा
न वथममात्यराक्षसद्वारेण कुमारमांश्रयणीयमाश्रयामहे किंतु कुमारस्य खेनापांति ५

May the Prince have a look [at them].

By some have been curbed [their] horses, with their shoulder-regions possessed of prominence, excessively (at�रथा) contracted (bhugna) on account of the pulling up (ākarṣaṇa) of the extremely sharp bridle—bits (kavikā) [and] breaking to pieces as though the space in front of them by their hoofs. Some have gone back with their leading [i. e. prominent] elephants, with bells [altogether] silent, as the speed has been destroyed (vi hata). Oh king [lit. god], the protectors of the earth, like the oceans, do not transgress your boundary [fixed up for them]. 7

Malayaketu—Noble one, do you too return with the retinue. Let Bhāgurāyaṇa alone follow me.

Chamberlain—Accordingly [shall I do].

(With this he goes out with the retinue)

Malayaketu—Dear [lit. friend] Bhāgurāyaṇa, I have been requested by Bhadrabhaṭa and others coming [over here] [i. e. to our side] thus : We are resorting to the Prince worthy of being resorted to, not through Minister Rākṣasa but having effected [our] entrance through Śikharaśena, the General of the Prince, [ourselves] full of disaffection (aparaktāḥ) [that

१ सोत्सेधैः २ खरपुटैः ३ लङ्घयन्ते ४ एव ५ विज्ञापितोऽह ६ कुमारम्
dropped,

शीखरसेनं द्वारीकृत्ये दुष्टामात्यपरिगृहीताच्चन्द्रगुप्तात्परक्ताः कुमारमानि
सिकगुणयोगादाश्रयणीयमाश्रयामह इति । तज्ज मया सुचिरमपि विचारयतः
वाक्यार्थोऽवधारितः ।

भागुरायणः—कुमार, न दुर्बोधोऽयमर्थः । विजिगीषुमात्मगुणसंपन्नः ।
१० हितद्वारेणाश्रयणीयमाश्रयेदिति ननु न्याय्य एवायमर्थः ।

मल्यकेतुः—सखे भागुरायण, नन्वमात्यराक्षसोऽसाकं प्रियतमो हितम्
भागुरायणः—एवमेतत् । किं त्वमात्यराक्षसश्चाणक्ये बद्धवैरो न चक्षु
तच्चादि कदाचिच्चाणक्यमतिजितकाश्चिनमसहमानः स साचिव्यादवरोमे
नन्दकुलभक्त्या नन्दान्वयै एवायमिति सुहृजनापेक्षया चामात्यराक्षसश्च

we [now are] towards Candragupta, altogether seized hold by the wicked minister [Cāṇakya], we are resorting to Prince worth being resorted to on account of possession [him] of [lit. association with] qualities of one who is to be approached [as a protector]. Then (tat), by me, the thinking for quite a long period of time, the meaning of this statement (vākya) has not been well understood.

Bhāgurāyaṇa—Prince, this meaning is not difficult understand. This indeed (nanu) is a matter (artha), quite consonance with the general rules (nyāyya) [of Rājanīti] cause [of the principle enunciated—] One should resort to ambitious king [desirous of getting the position of the sovereign ruler], (vijigīṣu), worth being resorted to, through one who is dear [to] and friendly [towards, the ambitious king].

Malayaketu—Dear Bhāgurāyaṇa, I say (nanu), Minister Rakṣasa is the dearest and most benevolent to us.

Bhāgurāyaṇa—This is so. But Minister Rakṣasa enmity [formed] to Cāṇakya, not to Candragupta. Then if he, per chance, not being able to tolerate Cāṇakya, giving excessive pride on [his] success, were to relieve him of office as the [prime] minister, then Minister Rakṣasa, account of his devotion to the Nanda family, at the thought this one [i. e. Candragupta] is a descendent [i. e. scion of the Nanda [family], [and] out of consideration for the group his friends, may enter into an alliance (sandadhīta),

१ उरीकृत्य; उररीकृत्य । २ सन्तः added after...परक्ताः । ३ नन्दान्वय

सह संदधीत । चन्द्रगुप्तोऽपि पितृपर्यायागत एवायमिति संधिमनुमन्येत । एवं १५
सत्यसासु कुमारो न विश्वसेदित्यमेषां वाक्यार्थः ।

मल्यकेतुः— युज्यते । अमात्यस्य गृहमादेशय ।

भागुरायणः— इत इतः कुमारः । (उमौ परिक्रामतः)

भागुरायणः— इदममात्यगृहम् । प्रविशतु कुमारः ।

मल्यकेतुः— एष प्रविशामि ।

राक्षसः— (आत्मगतम्) अये स्मृतम् । (प्रकाशम्) भद्र अपि दृष्टस्त्वया
कुसुमपुरे स्तवकलशः ।

करभकः— अमच्च अह इ । [अमात्य, अथ किम् ।]

मल्यकेतुः— (आकर्ष्य) सखे भागुरायण, कुसुमपुरवृत्तान्तः प्रस्तूयते ।

न तत्र तावदुपर्सपामः । शुणुमस्तावत् । कुतः ।

१०

१५

Candragupta. Candragupta also may give his assent to [such an] alliance, at the thought, this one [i. e. Rākṣasa] has come [into service] in succession from father [to me]. When matters stand thus [or take such a turn], the Prince would not repose confidence in us—of such a nature is the import of their statement here.

Malayaketu—[This] stands to reason. Instruct me [so as to be able to go] to the house of the Minister.

Bhāgurāyana—This way, this way [may] the Prince [come].
(Both walk about)

Bhāgurāyana— This is the Minister's house. May the Prince enter.

Malayaketu—Here [do] I enter.

Rākṣasa— (To himself) Oh [now has the matter been], recollected [by me]. (Aloud) Good [man], was Stavakalaśa seen by you in Kusumapura ?

Karabhaka—Minister, yes [lit. what else ?].

Malayaketu— (Having [over-] heard) Dear Bhāgurāyana, account of [what has happened in] Kusumapura is being started. Let us for a while (tāvat) not reach [the vicinity, upa] there. Let us just listen [for some time]. Why ?

१ स्तनकलशः । २ किं कारणमिति ।

सत्त्वेभङ्गभयाद्वाज्ञां कथयन्त्यन्यथा पुरः ।

अन्यथा विवृतार्थेषु स्वैरालापेषु मन्त्रिणः ॥ ८ ॥

भागुरायणः— यदाज्ञापयति कुमारः ।

राक्षसः— भद्र, अपि तत्कार्यं सिद्धम् ।

करमकः— अमच्चपसादेण सिद्धम् । [अमात्यप्रसादेन सिद्धम् ।]

मलयकेतुः— सखे भागुरायण, किं तत्कार्यम् ।

५ भागुरायणः— कुमार, गहनः^१ सविवृत्तान्तः । नैतावता परिच्छेतुं शक्यते ।

अवहितस्तावच्छ्रेतुमर्हति कुमारः ।

राक्षसः— भद्र, विस्तरेण श्रोतुमिच्छामि ।

करमकः— सुणादु अमच्चो । अरिथ दाव अह अमच्चेणाणन्तो जह इ-

भ अ कुसुमपुरं गच्छ मह वअणेण भण वेआलिअं तथवकल्सं जह चाणक्कहदण

१० तेसु तेसु अण्णाभङ्गेसु अणुचिट्ठीअमाणेसु चन्दउन्तो उत्तेअणमर्थैर्ह
सिलोएहि उवसिलोअहदब्बो ति । [शृणोत्वमात्यः । अस्ति तावदहममात्येनाज्ञते ।

Out of apprehension of damping [lit. breaking] the spirit (*sattva*) [of the king], ministers tell otherwise in the presence of kings, [and] differently, in unbridled talks, where [all] matters are [quite] open. 8

Bhāgurāyaṇa—As the Prince commands.

Rākṣasa— Good [man], has that undertaking been achieved ?

Karabhaka—Through the favour of the minister, [it] has been achieved.

Malayaketu—Dear *Bhāgurāyaṇa*, what [could] the undertaking [be] ?

Bhāgurāyaṇa—Prince, profound [is] the account related to the [doings of the] Minister. With this much information [that we have secured] it cannot be fully understood (*paricchettum*). It behoves the Prince to be attentive and listen for a while.

Rākṣasa— Good [man], I wish to hear at length.

Karabhaka— May the minister hear. I was just commanded by the minister “ *Karabhaka*, go to *Kuśumapura* and tell the bard *Vaitālika*, in my name ‘as more and more violent’.

१ मन्त्रमङ्गः । २ गहनः खलु । ३ अवहितस्तावच्छ्रूणु ।

यथा करभक कुमुमपुरं गच्छ मम वचनेन भण वैतालिकं स्तवकलशं यथा
‘चाणक्यहतकेन तेषु तैषाज्ञाभज्ज्ञेष्वनुष्टीयमानेषु चन्द्रगुप्त उच्चेजनसमर्थेः
श्लोकैषपश्लोकथितव्यः’ इति ।

१५

राक्षसः—भद्र, ततस्ततः ।

करभकः—तदो मए पाढ़लित्तं गतदुअ सुणविदो अभन्नसंदेशं वैआन-
लिओ त्थैवकलसो । एत्थन्तरे णन्दउलविणास दूणस्त पौरजणरस्त परितोऽं
समुप्यादअन्तेण रण्णा^१ आधोसिदो कोमुदीमहोस्सवो । सो अ चिरकालपरि-
वृद्धमाणो जणिदपरिचओ अभिमदवृद्धैज्ञसमागमो विअ संसिणेहं बहु माणिदो
णअरंजणेण [ततो मया पाटालिपुत्रं गत्वा आवितोऽमात्यसंदेशं वैतालिकः २०
स्तवकलशः । अत्रान्तरे नन्दकुलविनाशदूनस्य पौरजनस्य परितोषं समुत्पादयता
राजा धोषितः कौमुदीमहोत्सवः । स च चिरकालपरिवर्तमानो जनितपरिचयोऽभिमत-
वृद्धजनसमागम इव स्तनेहं बहु मानितो नगरजनेन ।]

राक्षसः—(सवाध्यम) हा देव नन्द

कौमुदी कुमुदानन्दे जगदानन्दहेतुना ।

कीटृशी सति चन्द्रेऽपि नृपचन्द्र त्वया विना ॥ ९ ॥

ions of command would be made by the accursed Cāṇakya,
Candragupta should be roused [to anger] (*upaslokayitavyah*) by
verses in eulogy of him.

Rākṣasa—Good [man], what then, what then ?

Karabhaka—Then by me, having gone to Pāṭaliputra, was
the bard Stavakalaśa given to know [lit. caused to hear] the
message of the Minister. Meanwhile, by the king, wanting to
cause the gratification of the citizen-folk, pained [at heart] by
the destruction of the Nanda family, was proclaimed [lit.,
caused to be announced] the moon-light festival. And that
[festival], coming after a long period of time, with intimacy
already developed, was [very] highly valued by the citizen-folk,
like the union with the beloved wife [lit. bride].

Rākṣasa—(With tears) Alas ! Your Majesty ! Nanda !

In the absence of you, the cause of the delight of the^२
world, oh moon among kings, what kind of *kaumudi* [festi-
val] [can there be] even when Candra [gupta] is there,
the delight of the night-blooming lotuses [also, punningly
of those who are given to vulgar rejoicings] ?

९

१ खणकलसो । २ चन्दउत्तेण । ३ वन्धुज्ञण ।

करभकः—तदो सो लोअलोअणानन्दभूदो आणि च्छन्तस्स एव तस
णिवारिदो चाणक्कहदएण । एरथन्तरे स्तवकलसेण चन्दउत्तसमुत्तेहआ। तिलोऽपि
परिपाठी पवाण्डिदा । [ततः स लोकलोचनानन्दभूतोऽनिच्छत एव तस्य निवा-
रितश्वाणक्यहतकेन । अत्रान्तरे स्तवकलशेण चन्द्रगुप्तसमुत्तेजिका स्तोकपरिपाठ-
५ प्रवर्तिता ।]

राक्षसः—कीदृशी सा ।

करभकः—(' सत्त्वोद्रेकस्य ' इत्यादि ३।२२, २३ पूर्वोक्तं पठति)

राक्षसः—(सहर्षम्) सावु स्तनकलशै सावु । काले भेदवीजमुत्तमकालं
फलमुपदर्शयति॑ । कुतः

सद्यः क्रीडारसोच्छेदं प्राकृतोऽपि न मर्षयेत् ।

किं न लोकाधिकं तेजो विभ्राणः पृथिवीपतिः ॥ १० ॥

मलयकेतुः—एवमेतत् ।

राक्षसः—ततस्ततः ।

Karabhaka—Then that [festival] which had become the cause of the delight of the eyes of the people, was prohibited by the accursed Cāṇakya, notwithstanding his [Candragupta's] being, unwilling [to ban the festival]. In the meanwhile, Stavakalaśa was commenced [the recital of] a series of verses [capable of] inciting Candragupta.

Rākṣasa—What kind [was] it ?

(Karabhaka recites what is already, uttered ' Sattvodrekasya ' etc., III, 22-23).

Rākṣasa—Well, Stavakalaśa, well [have you done]. The seed of dissension sown at the [right] time, will show [its fruit [in due course]. Why ?

Not even an ordinary (*prākṛta*) person would tolerate an abrupt [lit. instantaneously, *sadyaḥ*] interruption [lit. break] to the delight of sport. How much more then [the certainty that] the lord of the earth, possessing spirit which excels the world [would not tolerate the same] ? 10

Malayaketu—So it [is].

Rākṣasa—What next ? What next ?

१ थणकलसेण । २ राक्ष...सा । whole line droppoed । ३ सावु स्तनकलश । ४ फलमुपदर्शयति॑ ।

करभकः— तदो चन्द्रउत्तेण अण्णामङ्गकलुसिदेण पसङ्गसूइदं अपच्चगुणं पसंसिअ अपबमंसिदो अहिआरादो चाणकैदओ । [ततश्वन्द्रगुसेनाज्ञामङ्गकलुषितेन प्रसङ्गसूचितममात्यगुणं प्रशस्यापभ्रंशितोऽविकाराचाणक्यहतकः ।]

मलयकेतुः— सखे भागुरायण, गुणप्रशंसया दर्शितश्वन्द्रगुसेन राक्षसे पश्चापातः ।

भागुरायणः— न तथा गुणप्रशंसया यथा चाणक्यबटोनिराकृणेन ।

राक्षसः— किमयमेवैकः कौमुदीमहोत्सवप्रतिवेधश्वन्द्रगुसस्य चाणक्यं प्रति कोपकारणमुतान्यदप्यस्ति ।

मलयकेतुः— सखे, चन्द्रगुसस्यापरकोपकारणान्वेषणेन किं फलमेष पश्यति ।

भागुरायणः— कुमार मतिमांश्चाणक्यो न निष्पयोजनमेव चन्द्रगुसं कोप-यिष्यति । न च कृतवेदी चन्द्रगुस एतावता चाणक्यौरवमुलङ्घयिष्यति । सर्वथा

Karabhaka—Then, by Candragupta, displeased (*kaluṣita*) at the violation of [his] command, after having praised the Minister's [i. e. Rākṣasa's] qualities, suggested [as they were] by the occasion [lit., event], the accursed Cāṇakya was thrown out of office.

Malayaketu— Dear Bhāgurāyaṇa, by the praise of the qualities [of Rākṣasa], has been shown, partiality to Rākṣasa, by Candragupta.

Bhāgurāyaṇa— Not to that extent (*tathā*) by the praise of the qualities, as by the removal [from office] of the Cāṇakya—chap.

Rākṣasa— Is just this prohibition of the moon-light-festival the [one i. e.] only cause of Candragupta's anger towards Cāṇakya, or is there another also ?

Malayaketu— Dear [Bhāgurāyaṇa], what advantage [lit. fruit] does this one see in the search for another cause of Candragupta's anger [towards Cāṇakya] ?

Bhāgurāyaṇa— Prince, Cāṇakya who is possessed of intellect would not cause Candragupta to be enraged without cause. And Candragupta who appreciates [lit. knows] [service such as is] done [i. e. rendered before], would not, on account of just this much, [overstep i. e.] transgress [due limits of] respect for

१ नपिपश्चपातः । २ कृतवेदी । ३ चाणक्य dropped ।

चाणक्यचन्द्रगुप्तयोः पुष्कलात्कारणाद्यो विश्लेष उत्पन्नेत स आर्थिन्
१५ भविष्यतीति ।

करभकः— अथि अणं वि चन्द्रउत्तरस्स कोवकारणं । उवेविसदो व्यु
अबककमन्तो कुमारो मलअकेदू अमच्चरकखसो आति । [अस्त्यन्यदपि चन्द्रगु
कोपकारणम् । उपेक्षितोऽनेनापक्रामन् कुमारो मलयकेतुरमात्यराक्षसश्चेति ।]

राक्षसः— सखे^१ शकटदास, हस्ततलगतो मे चन्द्रगुप्तो भविष्यति । १६
२० चन्द्रनदासस्य द्विन्धनान्मोक्षस्तव च पुत्रदारैः सह सैमागमः ।

मलयकेतुः— सखे मागुरायण, हस्ततलगतै इति व्याहरतः कोऽस्याभिग्रह

भागुरायणः— किमन्यत् । चाणक्यादपकृष्टस्य चन्द्रगुप्तस्योद्धरणात्र किं
त्कार्यमवश्यं पद्यति ।

राक्षसः— भद्र, हृताधिकारः क सांप्रतमसौ बदुः ।

२५ **करभकः**— तद्विं एव पाडालिउत्ते पाडिवसदि । [तत्रैव पाटलिपुत्रे प्रतिवर्ती

Cāṇakya [The question has been put by Rākṣasa] because (in any case, that alienation (*viśleṣah*) which would arise between Candragupta and Cāṇakya from an adequate [lit. pleasurable] cause, would be extreme [in nature].

Karabhaka— There is another cause also of the anger of Candragupta : By him [Cāṇakya] was ignored the Prince gone away, as also (ca) Minister Rākṣasa.

Rākṣasa— (*With joy*) Dear Śakaṭadāsa, now Candragupta will be one held in [lit. gone to] the hollow of my hands. [would be secured] the release of Candanadāsa from the prison as also your union with your wife and son.

Malayaketu— Dear Bhāgurāyāṇa, what [must be] intention of this one, while saying, ' [Candragupta will be] in the hollow of [my] hands ? '

Bhāgurāyāṇa— What else ? He does not see any necessary [advantageous] result, through the uprooting of Candragupta alienated from Cāṇakya.

Rākṣasa— Good [man], deprived of office, where [is] he staying now ?

Karabhaka— [He] stays just there in Pāṭaliputra.

१ सखे dropped । २ for दारैः सह, कल्पेण । ४ हस्तगतो मे चन्द्रगुप्तो भविष्यति । ४ चन्द्रगुप्तस्योद्धरणेऽसौ कार्यमवश्यमवगच्छति;— ननु सौकर्यमवपश्यति ।

राक्षसः—(सावेगम्) भद्र, तत्रैव प्रतिवंसति । तपोवनं न गतः प्रतिज्ञां वा पुनर्न समारूढवान् ।

करभकः—अपच्च, तपोवणं गच्छदिति सुणीअदि । [अमात्य, तपोवनं गच्छतीति श्रूयते ।]

राक्षसः—शकटदास, नेदमुपपद्यते । पश्य

३०

देवस्य येन पृथिवीतलवासवस्य

स्वांश्चासनापनयनान्निकृतिर्न सोढा ।

सोऽयं त्वयंकृतनराधिपतेर्मनस्थी

मौर्यात्कथं तु परिमूतिमिमां सहेत ॥ ११ ॥

मलयकेतुः—सखे, चाणक्यस्य तपोवनगमने पुनः प्रतिज्ञारोहणे वा कास्य कौर्यसिद्धिः ।

भागुरायणः—नात्यन्तदुर्बोधोऽयमर्थः । यावद्यावच्चाणक्यहतकश्चन्द्रगुप्ता-द्वीभवैति तावत्तावदस्य स्वार्थसिद्धिः ।

Rākṣasa—(*With excitement*) What [do you say]- 'stays just there in Pāṭaliputra' ? [He] has not repaired to a penance-grove nor has he taken his stand high again, on a vow ?

Karabhaka—Minister, it is heard that he is to go to a penance-grove.

Rākṣasa—Sakaṭadāsa, this does not stand to reason. See

He by whom was not tolerated that insult (*nikṛtiḥ*) arisen out of [his] removal from the seat of honour [lit. the principal seat] of his own [*sva* i. e. occupied by him], [insult] inflicted by [or coming at the hands of] His Majesty, [veritable] Indra on the surface of the earth, how would that one, [highly] spirited (*manasvī*), here, tolerate this insult [coming] from Maurya, made the over-lord of men, by himself ?

Malayaketu—Dear [lit., friend], what [kind of] achievement of [his own] purpose [could there be] on Cāṇakya's departure to the penance-grove or taking a stand high on a vow, again ?

Bhāgurāyana—This matter is not very difficult to understand. The more and more does the accursed Cāṇakya move away from Candragupta, the greater would [there] be the achievement of his own purpose.

१ सामासन ॥ २ स्वार्थसिद्धिः ॥ ३ द्वीभविष्यति ॥

५ शकटदासः—अमात्य, अलमन्यथा विकल्प । उपपद्यत एवै
पद्यत्यमात्यः ।

राज्ञां चूडामणीन्दूद्युतिखचितशिखे मूर्धिन विन्यरतपादः
स्वैरवोत्पाद्यमानं किमिति विषहते मौर्य आज्ञाविद्यातम् ।
कौटिल्यः कोपनोऽपि स्वयमभिचरणे ज्ञातदुःखः प्रतिज्ञाम्
दैवात्मीर्णप्रतिज्ञः पुनरपि न करोत्यायतिग्लानिभीतः ॥ १२ ॥

राक्षसः—सखे शकटदास, एवमेतत् । गच्छ विश्रामय करभक्म् ।

शकटदासः—यदाज्ञापयत्यमात्यः । (इति करभकेण सह निष्काळः

राक्षसः—अहमपि कुमारं द्रष्टुभिच्छामि ।

मलयकेतुः—(उपसृत्य) अहमेवार्यं द्रष्टुमागतः ।

५ राक्षसः—(नाट्येनावलोक्य) अये कुमारः । (आसनादुत्थाय)
मासनम् । उपद्रष्टुमर्हति कुमारः ।

Sakaṭadāsa—Minister, away with construing it otherwise
This does stand to reason. May the Minister see

Why at all (*kim iti*) would Maurya, who has firmly
planted [his] foot on the heads of kings, with the crest
brightened and decorated (*khacita*) by the lustre of the
moons in the form of the crest-jewels, tolerate the violation
of [his] command, being indulged in [lit. produced], by his
own [people] ? Kauṭilya though choleric, knowing well
personally the difficulty [lit., pain] in carrying out [the
vow], with the vow fulfilled through [propitious] luck, does
not again make a vow, apprehensive [as he is] of failure
(*glāni*) in future (*āyati*).

Rākṣasa—Dear Sakaṭadāsa, so [is] this. Go, arrange
Karabhaka resting [after this tiresome journey].

Sakaṭadāsa—As the Minister commands.

(*With this, he goes out with Karabhaka*)

Rākṣasa—I too wish to see the Prince.

Malayaketu—(Approaching) I have myself come to see
noble one.

Rākṣasa—(Gesticulating beholding) Oh [here is] the Prince
(Getting up from his seat) Here [is] a seat. May it please
Prince [lit. the Prince deserves to] sit down.

१ स्वयमतिचरणे । २ दैवात्पूर्णप्रतिज्ञः ।

मलयकेतुः— अयमुपविशामि । उपविशत्वार्थः । (यथाईमुपविष्टौ) आर्थ,
अपि सहा शिरोवेदना ।

राक्षसः— कुमार, कुमारस्याधिराजशब्देनातिरस्कृते कुमारशब्दे कुतो मे शिरो-
वेदनायाः सहाता । १०

मलयकेतुः— ऊरीकृतमेतदार्थेण न दुष्पापं भविष्यति । तत्किंयन्तं कालम-
सामिद्धेन संभृतब्लैरपि शत्रुव्यसनं प्रतीक्षमाणैरुदासितव्यम् ।

राक्षसः— कुमार, कुतोऽद्यापि कालहरणस्यावकाशः । प्रतिष्ठस्व विजयाय ।

मलयकेतुः— आर्थ, शत्रुव्यसनमुपलब्धम् ।

राक्षसः— उपलब्धम् । १५

मलयकेतुः— कीदृशं तत् ।

राक्षसः— सचिवव्यसनम् । किमन्यत् । अपकृष्टश्चाणक्याचन्द्रगुप्तः ।

Malayaketu—Here do I sit down. May the noble one sit down. (Both sit down, as is proper in view of their respective ranks) Noble one, is [your] headache [somewhat] bearable ?

Rākṣasa—Prince, so long as the title Prince of the prince is not stamped out, (*tiraskṛta*, lit. screened) by the title 'Sovereign', whence could there be bearableness of my headache ?

Malayaketu—This [now that it is] undertaken by the noble one, would not be difficult to obtain. How long, then (*tat*), are we to remain [thus] inactive, even with our armies fully strengthened (*sambhṛta*), waiting for a calamity to befall [lit. of] [our] enemy ?

Rākṣasa—Prince, whence is there scope for delaying ? Start [on your expedition] for victory.

Malayaketu—Noble one, is a calamity which has befallen the enemy, found out ?

Rākṣasa—[It is] found out.

Malayaketu—What kind [of calamity] is it ?

Rākṣasa—Calamity of [or pertaining to] the minister. What else ? Alienated is Candragupta from Cāṇakya.

^१ शत्रुव्यसनमुदीक्षमाणैः ।

मलयकेतुः— आर्यं सचिव्यसनमव्यसनमेव ।

राक्षसः— अन्येषां भूपतीनां केदाचिदमात्यव्यसनमव्यसनं स्यात् । न पुनः २० श्वन्द्रगुप्तस्य ।

मलयकेतुः— आर्य नैतदेवम् । चन्द्रगुप्तकृतीनां चाणक्यदोषा एवापराग-हेतवस्तसिंश्च निराकृते प्रथममपि चन्द्रगुप्तेऽनुरक्ताः संप्रति सुतरामेव तत्रानुरागं दर्शयिष्यन्ति ।

राक्षसः— मा मैवम् । ताः खलु द्विप्रकाराः प्रकृतयश्वन्द्रगुप्तसहोत्थायिनो २५ नन्दकुलानुरक्ताश्च । तत्र चन्द्रगुप्तसहोत्थायिनीनां चाणक्यदोषा एव विराग-हेतवो न नन्दकुलानुरक्तानाम् । तास्तु खलु नन्दकुलमनेन पितृभूतं घातित-मित्यपरागामर्थमयां विप्रकृताः सत्यः स्वाश्रयमलभमानाश्वन्द्रगुप्तमेवानुवर्त्तने ।

Malayaketu— Noble one, calamity of [or pertaining to] the minister is just (*eva*). no calamity.

Rākṣasa— In the case of other lords of the earth, perhaps calamity of the minister may be no calamity. Not [so] however in the case of Candragupta.

Malayaketu— Noble one, this [is] not so. The faults of Cāṇakya alone are the causes of the disaffection of the subjects of Candragupta and on his Cāṇakya's being removed, [they] full of affection for Candragupta, even from before, would not display affection towards him certainly (*eva*) all the more.

Rākṣasa— Don't, don't say so. Those subjects indeed fall into two catagories [those] (1) rising [in revolt] along with Candragupta and (2) [those] full of affection for the Nanda family. There, of those who rose along with Candragupta, just the faults of Cāṇakya are the causes of disaffection, [however] of [the subjects] full of affection for the Nanda family. But, they being agitated by disaffection and anger at the thought by this one [Candragupta] was caused to be destroyed the Nanda family, that had become a [veritable] father, ^{no} finding a resort for themselves, are following Candragupta himself. Having however (*punah*) secured an invader like you, possessed of power such as would uproot the rival side.

१ सांच्चवव्यसनमव्यसनम् । २ पितृकुलभूतं कृतस्तनं कृतप्नेन घातितम्— ।

त्वादृशं पुनः प्रतिपक्षोद्धरणे संभावितशोक्तिमभियोक्तारमासाद्य क्षिप्रमेनं परित्यज्य त्वामेवाश्रयिष्यन्ते । अत्र निर्दर्शनं वयमेव ।

मलयकेतुः— आर्य, किमेतदेकमेव सचिवव्यसनमभियोगकारणं चन्द्रगुप्त-३० स्याहोस्त्रिवदन्यदप्यस्ति ।

राक्षसः—किमन्यैर्बहुभिरपि । एताद्वि प्रधानतमम् ।

मलयकेतुः—आर्य कथमिव प्रधानतमम् । किमिदार्नी चन्द्रगुप्तः स्वकार्य-
बुरामन्यत्र मन्त्रिप्यात्मनि वा समासज्य स्वयं प्रतिविधातुमसमर्थः ।

राक्षसः—बादमसमर्थः । कुतः स्वायत्त्वासिद्धिषु तत्संभवति । चन्द्रगुप्तस्तु ३५ //
दुरात्मा नित्यं सचिवायत्तसिद्धिरेव स्थितश्चक्षुर्विकल इवाप्रत्यक्षलोकव्यवहारः कथमिव
स्वयं प्रतिविधातुं समर्थः स्यात् ।

[they] would, having quickly abandoned him, resort just to you. Here we ourselves [are] an instance [such as would convince the Prince regarding the truth of the last statement].

Malayaketu— Noble one, is this calamity of the Minister just the one [i. e. only] cause of [our] attack [to be directed] against [the enemy] Candragupta, or (*āhōsvid*) is there another [one] also ?

Rākṣasa— What use [are] others even [if they be] many ? For, this is *the* most important (*īama*) [among the principal ones].

Malayaketu— Noble one, how possibly (*iva*) [is this] *the* most important among the principal [ones] ? Is Candragupta now incapable of counteracting (*prati-vidhātum*), having fastened the yoke of his [kingly] duty on another minister, or on himself ?

Rākṣasa— Yes; he is incapable. Why ? That [counter-acting] is possible in the case of the guardians of the earth [i. e. kings] who have their achievement [of success as administrators] dependent on themselves or who have it dependent on both [their ministers and themselves]. The evil-souled Candragupta, however, ever has been (*sthitah*) dependent for his achievement on the minister alone and like one, deficient (*vikalah*) in respect of eyes, with the dealings of the world [or with the people] not patent [to him] [that he is], how would he be capable of counter-acting [us] himself ?

१ संभाव्यशान्तिम्... २ सचिवायत्तसिद्धिरेव स्थितः...।

अत्युद्धिते मन्त्रिणि पार्थिंते च विष्टभ्य पादावुपतिष्ठते श्रीः ।
सा खीस्वभावादसहा भरस्य तयोर्द्धयोरेकतरं जहाति ॥ १३ ॥
नृपोऽपकृष्टः सचिवात्तदर्पणः स्तनंधयोऽत्यन्ताशीशुःस्तनादिव ।
अद्यष्टलोकव्यवहारमन्दधीमुद्वर्तमप्युत्सहते न वर्तितुम् ॥ १४ ॥

मलयकेतुः—(आत्मगतम्) दिष्टथा न सचिवायत्तसिद्धिरस्मि । (प्रकाशम्
यद्यप्येवं तथापि बहुधभियोगकारणेषु सत्सु व्यैसनमभियुज्ञानस्य शत्रुमभियोज्ञे
कान्तिकी कार्यसिद्धिर्भवति ।

॥ राक्षसः—ऐकान्तिकीमेव कार्यसिद्धिमवगन्तुमर्हति कुमारः । कुतः ।

[Lady] Sovereignty stands firm by (*upa*) [the two], when the minister- and the king [each] is excessively exalted (*ucchrita*) having firmly planted (*viṣṭabhya*) [her] feet [on their shoulders]. She, unable to sustain the strain [lit. weight], by reason of her nature as a woman, abandons one of the two. 13

A king leaving [every thing regarding the administration of the state] to him, [when] dissociated [lit. dragged away], (*apakṛṣṭaḥ*) from the minister, like an extremely young baby sucking [his mother's] breast [weaned] from the breast, has not energy to live even for a moment, dull-witted that he is, [as a result of] not having seen the ways [or dealings], (*vyavahāra*) of the world. 14

Malayaketu— (*To himself*) Fortunately [it is that] I am not dependent for my achievement on the minister. (*Aloud*) Though it is so, still, when there are many causes [favourable for an attack, of one who attacks the enemy, [applying him to, *abhiyūñjāna* i. e.] taking advantage of some calamity [that has befallen the enemy] there would be (*aikāntikī*) definite achievement of the undertaking.

Rākṣasa—It behoves, the Prince to know [this] undertaken (*kārya*) [of ours] to be one with its achievement quite definite Why ?

१ Stanza 13th dropped ! २ सचिवादतन्त्रकः । ३ सचिवव्यसनमभि....

त्वच्युत्कृष्टवलेऽभियोक्तरि नृपे नन्दानुरक्ते पुरे
 चाणक्ये चालिताधिकारचिमुखे मौर्ये नवे राजनि ।
 स्वाधीने मयि (इत्यर्दैत्ये लज्जां नाटयन्)
 मार्गमात्रकथनव्यापारयोगेद्यमे
 त्वद्वावैऽचान्तरितानि संप्रति विमो तिष्ठन्ति साध्यानि नः ॥ १५ ॥

मलयकेतुः— यद्येवमभियोगकालमार्यः पश्यति ततः किमास्यते ।

उनुङ्गास्तुङ्गकूलं द्वुतमदैसलिलाः प्रस्यन्दिसलिलं
 इयामाः इयामोपकण्ठद्रुममलिमुखराः^१ कल्लोलमुखरम् ।

With you, possessed of excellent power, as the attacking (*abhiyuktā*) king, with the city full of affection for the Nanda [family], with Cāṇakya fallen [lit. gone away] from office and hence averse [to, lit. 'with face turned away *vi-mukha*] [from state affairs] with Maurya [i. e. *Candragupta*] as an inexperienced [lit. new, *nava*] king, with me [entirely] at. your disposal—(*with this half-said, gesticulating modesty* [lit. *bashfulness*],) having the work 'of pointing out [lit. telling] the way as [the sole] business, Oh mighty (*vibho*) [one], objects to be achieved by us are such as are screened [i. e. kept away] by your desire [only]. 15

Malayaketu—If the noble one sees [this to be] the [proper] hour for an attack, then why is sitting [idly] indulged in by us ?

Let my lordly elephants [themselves] *lofty* in stature (*ut्तिर्गा*) their ichor-water flowing [profusely], *dark* [in complexion], full of *noisē* on account of the bees [hovering about their temples], with *banks* battered down by their broad (*uru*) tusks, reddish on account of the vermilion [used in decorating them], scatter about (*apāsyantū*) [the river] *Soṇa*, with its *lofty* banks, its *water* flowing swiftly (*pra*), with the trees on the adjacent (*upa*) banks *dark*

१ योग्योद्यमे । २ त्वद्वाक्यान्त... । ३ द्वुतमंद... । ४ प्रस्यन्दिसलिलं । ५ द्रुममति-
 मुखराः... मविमुखराः ।

स्रोतः खातावंसीदत्तमुरुदशनैरुत्सादिततटाः
शोणं सिन्दूरशोणा मम गजपतयोऽपास्यन्तु शतशः ॥ १६ ॥

अपि च

गम्भीरगर्जितरवाः स्वमदाम्बुमिश्र
मासारवर्षमिव शीकरमुद्गिरन्त्यः ।
विन्ध्यं विकीर्णसलिला इव मेघमाला
रुद्धतु वारणघटा नगरं मदीयाः ॥ १७ ॥

(इति भागुरायणेन सह निष्कान्तो मलयकेतुः)

राक्षसः—कः कोऽत्र भोः ।

(प्रविश्य) प्रियंवदकः— आणवेदु अमच्चे । [आज्ञापयतु अमालः]

राक्षसः—प्रियंवदक ज्ञायतां सांवत्सरिकाणां द्वारि कस्तिष्टति ।

प्रियंवदकः—कैख्यणओ ।

[with foliage], full of noise on account of the billows (*kali*) with [the] banks 'crumbling down' (*avasīdat*) being dug by the stream (*srotah*) and reddish in hue, [as the *Soṇa* signifies].

Let the masses of my elephants with the deep noise their grunting, spouting forth water-particles (*silkara*) shower of spray as it were (*iva*), mixed with the water their ichor, besiege the [capital] city [i. e. *Kusumapuri*] like the rows of clouds, with the noise of their deep bling (*gambhīra garjīta*), sending forth water-particle [regular] shower of spray, with water scattered [surrounding] the *Vindhya* [mountain].

(*With this, Malayaketu goes out with Bhāgurāyana*)

Rākṣasa—Who, who [is] here, oh ?

(*Entering*) Priyamvadaka—May the Minister command

Rākṣasa—Priyamvadaka, [just] let [it] be ascertained to] who from among the astrologers stands at the door.

Priyamvadaka—Kṣapāṇaka.

१ स्रोतश्चौतावसी... । २ गजपतयः पास्यन्ति । ३ प्रियंवदकः— जं अमर्त्यं वेदि (निष्क्रम्य पुनः प्रविश्य) अमच्च, एसो खु संवच्छारेभो कैख्यणओ ।

राक्षसः—(आत्मगम् । अनिमित्तं सूचयित्वा) कथं प्रथममेव क्षपणकः । ५

प्रियंवदकः—जीवसिद्धी । [जीवसिद्धिः ।]

राक्षसः—(प्रकाशम्) अबीभत्सदशंनं कृत्वा प्रवेशय ।

प्रियंवदकः—तह । [तथा ।] (इति निष्कान्तः)

(प्रविश्य) क्षपणकः—

सासणमलिहन्ताणं पडिवज्जाह मोहव्याहिवेज्जाणं ।

जे मुत्तमौत्तकद्वूयं पच्छा पत्थंउवदिसन्ति ॥ १८ ॥

(उपस्थुत्य) धम्मसिद्धी होदु सावगाणम् ।

[शासनमर्हतां प्रतिपद्याध्वं मोहव्याधिवैद्यानाम् ।]

ये मुहूर्तमात्रकद्वुकं पश्चात्पथ्यमुपदिशन्ति ॥ १८ ॥

(...) धर्मसिद्धिर्मवतु आवकाणाम् ।]

राक्षसः—भद्र, निरूप्यतां तावदस्मत्प्रस्थानादिवसः ।

Rākṣasa—(*To himself, gesticulating an inauspicious omen*) How, just at the commencement [lit. just the first time is there a] Kṣapanaṇaka ?

Priyamvadaka—Jivassiddhi.

Rākṣasa—(*Aloud*) Having arranged so as to make him one with [a not-frightening i. e.] irrepulsive appearance, usher him in.

Priyamvadaka—Accordingly [shall I do] (*With this, he goes out*).

Kṣapanaṇaka—(*Entering*) Do you [O people] understand the teaching (*sāsana*) of worthy ones, physicians in respect of the disease (*vyādhi*) in the form of infatuation (*moha*), — who prescribe (*upadisanti*) [what is] pungent (*kaṭu*) for just (*mātra*) a little while (*muhūrta*), [but what] later [turns out to be] wholesome (*pathyam*). 18

(*Approaching*) Let there be the attainment of spiritual success [on the part] of the faithful ones (*srāvaka*).

Rākṣasa—Revered one ! (*bhadanta*), just let the day for our starting [on a military expedition] be carefully found out.

१ क्षपणकदर्शनम् । २ कृत्वा dropped. । ३ पदममेत्कद्वूयं ।

क्षपणकः—(नाथ्येन चिन्तयित्वा) सावगा, णिरुविदा मए आ मद्गारामें
णिवृत्तसव्यकल्पाणा तिही संपुण्णचन्दा पुण्णमासी । तुम्हाण उत्तराए दिल
५ दक्षिणां दिसं पस्थिदाणं अ दक्षिणे णक्षत्रते । अवि अ ।

अत्थाहिमुहे सूरे उदिप संपुण्णमण्डले चन्दे ।

गमणं बुधस्य लगे उदिदत्थमिदे अ केदुम्मि ॥ १९ ॥

[(...) आवक, निरुपिता मयामध्याहा ॥ निवृत्तसव्यकल्पाणा तिथिः संग्
चन्द्रा पौर्णमासी । युध्माकमुत्तरस्या दिशो दक्षिणां दिशां प्रस्थितानां च दक्षि
नक्षत्रम् । अपि च

अस्ता ॥ भिमुखे सूर्ये उदिते संपूर्णमण्डले चन्द्रे ।

गमनं बुधस्य लगे उदितास्तमिते च केतौ ॥ १९ ॥]

राक्षसः—मदन्त तिथिरेव न शुद्धयति ।

क्षपणकः—सावगा, [आवक,]

एकगुणा होइ तिथि चउगुणे होइ णक्षत्रते ।

चउसत्तिगुणे लगे एसे जोइसतन्तसिद्धन्ते ॥ २० ॥

Kṣapaṇaka—(*Gesticulating meditating*) Faithful one ! by me
has been found out with proper care, the Paurṇamāsi day with
the moon full [-orbéd] as one with every thing auspicious
carried out, from the noon-time [onwards]. For you, started
from the northern to the southern direction, the constellation
is favourable (*dakṣiṇā*).

Moreover,

When the sun is about to set, the moon possessed of the
full orb has risen, the zodiacal sign (*lagnam*) is presided
over by [lit. of] Mercury (*Budha*), when Ketu has [both]
risen and disappeared (*astam-ita*), [is] there the marching
[with a view to attacking the enemy begun].

Rākṣasa—Revered one, just the day itself : is not auspicious
(*na sudhyati*).

Kṣapaṇaka—Faithful one,

The day is having one mark, the constellation [is] hav-
ing four marks, the zodiacal sign [is] having sixty-four
marks—this is the established conclusion of the Science
tantra) of the Luminaries (*jyotiṣa*)

१ गमणे बुधस्स लगे । २ Instead of चउ...गे, भदगुणेभचन्दे; चउशक्तुणे चन्दे
चन्दे उणो शदगुणे ।

एकगुणा भवति तिथिश्चतुर्गुणं भवति नक्षत्रम् ।

चतुःषष्ठिगुणं लग्नमेष ज्योतिषतन्त्रसिद्धान्तः ॥ २० ॥

ता लग्ने होइ सुलग्ने सोमस्मि गहस्मि जंश्वि दुलग्ने ।
पायिहि दीहं लाहं^२ चन्द्रस्स बलेण गच्छन्ते ॥ २१ ॥

[तस्मात् लग्नं भवति सुलग्नं सौम्ये ग्रहे यद्यपि दुर्लग्नम् ।

प्राप्नुहि दीर्घे लाभं चन्द्रस्य बलेन गच्छन् ॥ २१ ॥

राक्षसः— भदन्त, अप्नैः सांवत्सरिकैः सह संवाद्यताम् ।

क्षपणकः— संवादेदु सावगो । अहं उण गमिस्सं । [संवाद्यतु आवकः ।
अहं पुनर्गमिष्यामि ।]

राक्षसः— न खलु कुपितो भदन्तः ।

क्षपणकः— कुविदे ण तुम्हाणं भदन्ते । [कुपितो न युध्माकं भदन्तः ।] ५

राक्षसः— कस्तहि ।

क्षपणकः— भअवं कभन्तो । जेण अत्तणो पक्खं उजिज्ञ एपपक्खोप्य-
माणीकरीआदि । [भगवान्कृतान्तः । येनात्मनः पक्षमुजिज्ञत्वा परपक्षः प्रमाणी-
क्रियते ।] (इति निष्कान्तः ।)

Therefore,

the Zodiacial sign though an inauspicious (*dur-lagnam*) one, becomes auspicious, when there is [a mild i.e. an] auspicious planet [presiding over it]. Going under the strength of the moon, secure a [long-] enduring benefit. 21

Rākṣasa—Reserved one, may a consultation be made with other astrologers.

Kṣapaṇaka—May the faithful one consult [other astrologers]. I, on my part, shall leave.

Rākṣasa—Surely, the Revered one has not been angry.

Kṣapaṇaka—The Revered one has not been angry towards you.

Rākṣasa—Who then?

Kṣapaṇaka—The divine established conclusion (*kṛtāntah*) [—also punningly, the god of death], in so far as having abandoned your [proper] side, another side is accepted by you as authority (*Pramaṇīkriyate*). punningly With this, (he goes out).

^१ Instead of जहा गो, यहाहे दुलग्ने (जहाहे दुर्लग्न) । ^२ वहेसि दीहं सिद्धि
(वहसि दीर्घो सिद्धि) ।

१० राक्षसः— प्रियंवदक, ज्ञायतां का वेला वर्तत इति^३ ।

प्रियंवदकः— अमन्त्य, अत्थाहिलासी भवंसूरो । [अमात्य, अस्तामिला
मगवान्सूर्यः ।]

राक्षसः— (उत्थाय विलोक्य) अये अस्तामिलासी मगवान् मास्कः
संप्रति हि

आविर्भूतानुरागाः क्षणमुदयगिरेरुज्जिहानस्य भानोः

पर्णच्छायैः पुरस्तादुपवनतरवो दूरमाश्वेव गत्वा ।

एते तस्मिन्निवृत्ताः पुनरपरंगिरिप्रान्तपर्यस्तविम्बे

प्रायो भृत्यास्यजान्ति प्रचलितविभवं स्वामिनं सेवमानाः ॥ २२ ॥

(इति निष्कान्ताः सर्वे^३)

इति राक्षसोद्योगो नाम चतुर्थोऽङ्कः ।

Kṣapaṇaka—Priyavadaka, may [it] be ascertained [u-
to] what hour (velā), [lit. time] it is.

Priyavadaka—Minister, the sun is just on the eve of
[lit. eagerly longing for] setting.

Rākṣasa—(Rising up [and] beholding) On ! the divine sun
is all eager to set. For, now

These trees in the garden, with the reddish hue
(anurāga) [also punningly, affection] manifested for a brief
while (kṣapāṇam), having just quickly gone far away, by
means of the abundant shade (chayaiḥ) of their leaves, in
front of the sun, [who was] rising up [lit. getting separated]
(ujjihāna) from the mountain of rise, have turned back
again, when he [the sun personified] has his orb thrown
about on the edge (prānta) of the other [i. e. setting-]
mountain. Servants waiting upon their master, generally
desert him, with his prosperity altogether (pra) departed
(calita).

22.

(Exeunt Omnes)

Thus ends the Fourth Act named
'Rākṣasa's Activities'.

३ प्रियंवदकः—जं अमचो आणवेदि । [यदमात्य आशापयति ।] (इति निष्कान्तम्
प्रविश्य) added । १ पुनरितरकुप्..., पुनरपरकुप्... instead of पुनरपरगिरि...
२ (इति निष्कान्तौ) । ३ इति प्रलोभनं नाम चतुर्थोऽङ्कः also मुद्राराक्षसे राक्षसयोगो नाम

पञ्चमोऽङ्कः ।

(ततः प्रविशति लेखमलंकरणस्थीरिकां मुद्रितां चादाय सिद्धार्थकः)

सिद्धार्थकः—हीमाणहे हीमाणहे । [आश्र्यमाश्र्यम् ।]

बुद्धिजलपिज्ज्ञरोहिं सिद्धन्ती देसकालकसेहिं ।

दसिस्सादि कज्जफलं गुरुं चाणकणीदिलदा ॥ १ ॥

[बुद्धिजलनिर्झरैः सिद्धमाना देशकालकलशैः ।

दर्शयिष्यति कार्यकलं गुरुकं चाणक्यनीतिलता ॥ १ ॥]

ता गहीदो मए अज्जचाणकेण पठमलिहिदो अमच्चरक्खसस्स मुहालंच्छिओ
अअं लेहो तस्स ज्जेव मुहालंच्छिआ इअं आहरणपेडिआ । चलिदोहिं किल
पाडलिउत्तं । जाव गच्छामि । (परिक्रायावलोक्य च) कैहं खवणओ आअ-
च्छादि । जाव से असउणभूदं दंसणं महं संमदं एवं ता ण पडिहरामि ।
[तद्यहीतो मयार्थचाणक्येन प्रथमलेखितोऽमात्यराक्षसस्य मुद्रालाभितोऽयं ५
लेखस्तस्यैव मुद्रालाभितेयमाभरणपेटिका । चलितोऽसि किल पाटलिपुत्रम् ।

ACT V

(Then enter Siddhārthaka, having taken with him a letter and a sealed casket containing ornaments).

Siddhārthaka—[Oh !] wonder ! wonder !

The creeper in the form of Cāṇakya's policy (*nīti*) being sprinkled with water in the form of [his] intellect with jars in the form of the right moment [lit. time] and place, will show [before long] the abundant (*guruka*, lit. heavy) fruit in the form of [success in] the undertaking [or mission, *kārya*].

By me then (*tad*) has been taken this letter, which was previously (*prathama*) caused to be written by revered Cāṇakya and stamped (*lānchita*) with the signet-ring of minister Rākṣasa [and] this casket containing ornaments [likewise] stamped with just his signet-ring. I, according to the report [which is caused to go] (*kila*) am going to Pāṭaliputra. I shall just proceed. (Walking about and beholding) How ! Kṣapana is coming.

१ पेटिकां; स्थापिकाम्; रासेकाम् some read समुद्रां for मुद्रितां । २ निज्जरोहिः;
निज्जराहीः; निम्भराहि । ३ असे before कहं । ४ for जाव... ५ पडिहरामि जाव से
आभमणपाडे ।

यावद्वच्छामि ।कथं क्षपणक आगच्छाति । यावदस्याशकुनभूतं दर्शनं क
संमतमेव तस्मान्न परिहरामि ।]

(प्रविश्य) क्षपणकः—

अलहन्ताणं पणमेमि जे दे गंभीलदाष्ट तुद्धिए ।

लोउत्तलेहिं लोए सिद्धिं मग्गेहिं गच्छन्दि ॥ २ ॥

[अहंतः प्रगमामि ये ते गम्भीरतया बुद्धेः ।

लोकोत्तरैलोके सिद्धिं मार्गैर्गच्छन्ति ॥ २ ॥

सिद्धार्थकः—भदन्त, वन्दामि । [भदन्त, वन्दे ।]

क्षपणकः—सावगा, धर्मसिद्धि होदु । (निर्वर्ण) सावगा, परथाण्समुक्ते
किदव्ववसाअं विअ तुमं पेक्खामि । [आवक, धर्मसिद्धिर्भवतु । ...आवक,
प्रस्थानसमुद्धने क्रतव्यवसायमिव त्वां प्रेषे ।]

५ सिद्धार्थकः—कहं भदन्तो जाणादि । [कथं भदन्तो जानाति ।]

क्षपणकः—सावगा, किं एत्य जाणिदव्वं । एसो दे भैगादेसकुसलो सज्जे
करगादो लेहो अ सूअदि । [आवक, किमत्र ज्ञातव्यम् । एष ते मार्गादेशकुसल
शकुनः करगतो लेखश्च सूचयति ।]

His sight that has become an evil omen, is for me just (*yatra*) quite (*eva*) agreeable. [I], therefore, would not avoid [it].

(Entering) Kṣapaṇaka—

I salute the worthy saints (*arhataḥ*) — those who with the profundity (*gambhīratā*) of their intellect, attain to [spiritual] perfection (*dharma-siddhi*) in the world, by paths which are superior to any [others] in the world (*lokottara*). 2

Siddhārthaka—Revered one, I salute [you].

Kṣapaṇaka—Faithful one, let there be spiritual achievement [on your part]. (*Closely observing*) Faithful one ! I find [lit. see] you, as though with a resolve made to start on a journey.

Siddhārthaka—How does the Revered one know ?

Kṣapaṇaka—Faithful one, what is there [that is] to be known ? Here this bird skilled in giving instruction (*ādeśa*) about the path and the letter [contained i. e.] held in [your] hand — [each one of these] indicates [that you have started on a journey].

१ पणमामो । २ परथाणे किदव्ववसाअं तुमं । ३ मग्गदंशाणकुसलो लेहो ।

सिद्धार्थकः—जाणिदं भदन्तेण । देसन्तरं परिथिदोहि । ता कहेदु भदन्तो
कीदिसो अज्ज दिवसो इति । [ज्ञातं भदन्तेन । देशान्तरं प्रथितोऽसि । तस्मात्क-१०
यथतु भदन्तः कीदृशोऽय दिवस इति ।]

क्षपणकः—(विहस्य) सावगा, मुण्डितमुण्डो णरुवत्ताई पुच्छसि । [भ्रावक,
मुण्डितमुण्डो नक्षत्राणि पृच्छसि ।]

सिद्धार्थकः—भदन्त, संपदं वि किं जादं । कहेहि । पथ्याणस्स जइ अणु-
कूलं भविस्सदि तदो गमिस्सं । अण्णथा निवाच्चिस्सं । [भदन्त, सांप्रतमपि किं१५
जातम् । कथय । प्रस्थानस्य यद्यनुकूलं भविष्यति तदा गमिष्यामि । अन्यथा
निर्वित्तिर्थे ।]

क्षपणकः—सावगा, ण संपदं एदर्सि मलअकेदुकडए अणुकूलं भविस्सदि ।
[भ्रावक, न सांप्रतमेतस्मिन्मलयकेतुकटकेऽनुकूलं भविष्यति ।]

सिद्धार्थकः—भदन्त कहेहि कुदो एदम् । [भदन्त, कथय कुत एतत् ।]१०

क्षपणकः—सावगा णिसोमेहि । पुढमं दाव एथ कडए लोअस्स अणि-
वारिशो णिगमप्यवेसो आसी । दार्णे इदो पचासणे कुसुमपुले ण कोवि

Siddhārthaka—by the Revered one [the matter] has been
[rightly] known. I have started to (go to) another country.
May the Revered one, therefore, tell [me] what sort [of day is]
to-day.

Kṣapaṇaka—(*Laughing*) Faithful one, with head [even al-
ready] shaved, you are inquiring about the constellations
[whether they are auspicious or otherwise, for shaving !]

Siddhārthaka—Revered one, what [evil] has happened even
at this [late] moment ? Tell me. If it be favourable for starting
[on a journey], I shall go [ahead]. Else, I shall turn back.

Kṣapaṇaka—Faithful one, at present, it would not be favour-
able in this camp (*kaṭaka*) of Malayaketu.

Siddhārthaka—Revered one, [please] tell [me] on what
account [is] this [so] ?

Kṣapaṇaka—Faithful one, listen. Previously the egress
and the ingress of the people were [a matter] just unrestricted.
Now, [however], with Kusumapura quite near (*pratyāsanna*),
[lit. 'seated close in front '] from here, no one [at all] not having

१ मुण्डावेति । २ सावगार्ण । ३ अणुकलेण अणुकलेण वा अगाहिदमुदोण गच्छीआदि ।

अमुद्रालंच्छओ णिमामिदुं पवेष्टुं वा अणुमोदीअदि ।^{१०} ता जदि भाउराण्ण
मुद्रालंच्छओ तदौ गच्छ विस्सद्वे अण्णहा चिट्ठु । मा गुम्माहि आरी
२५ संजमिअकलचलणो राअकुलं पवेसीअसि । [श्रावक, निशामय । प्रथमं ताक्ष
कटके लोकस्यानिवारितो निर्गमप्रवेश आसीत् । इदानीमितः प्रत्यासन्ने कुमुद
न कोऽप्यमुद्रालाङ्गितो निर्गमन्तुं प्रवेष्टुं वानुमोद्यते । तद्यदि भागुरायणस्य
लाङ्गितस्तदा गच्छ विश्रब्दोऽन्यथा तिष्ठ । मा गुह्माधिकारिकैः संयमितकरतां
राजकुलं प्रवेशयसे ।]

३० सिद्धार्थकः—(सोवेगम्) किं ण जागादि भदन्तो औमच्चरक्षस्तु
सण्णाहिदो च्छि । ता अमुद्रालंच्छदं विमं णिकमन्तं कस्स सत्ती णिवेदुं
[किं न जानाति भदन्तोऽमात्यराक्षसस्य संनिहित इति । तद्मुद्रालाङ्गितम्
मां निष्कामन्तं कस्य शक्तिर्निवारयितुम् ।]

श्वपणकः—सावगा, रक्षसस्तु पिशाचस्स वौ होहि ण उण अमुद्र
३५ च्छिदस्तु इदो णिकमणोवाओ । [श्रावक, राक्षसस्य पिशाचस्य वा भर
पुनरमुद्रालाङ्गितस्येतो निष्कमणोपायः ।]

सिद्धार्थकः—भदन्त, मा कुप्य भण मे कल्जसिद्धी होदु च्छि । [मस्त
मा कुप्य भण मे कार्यसिद्धिर्भवत्विति ।]

the [mark or] stamp of the signet-ring [as a pass-port] is permitted either to go out or to get in. Therefore, if you have the stamp (*mudrā*) of the signet-ring from *Bhāgurāyana*, then without any apprehension (*vis/rabdhaḥ*, lit. full of confidence). Otherwise stay [lit. stand] [hear only], so that you would not with your hands and feet tied by the officers at the outpost (*gulma*), be made to appear [lit. caused to enter] in the royal palace.

Siddhārthaka—(*With excitement*) Does the Revered one know that I am a close attendant upon minister Rākṣasa? When then has the power to ward me off, while going out, even without a stamp of the signet-ring [as pass-port]?

Kṣapaṇaka—Faithful one, be you [a close attendant] Rākṣasa or a ghost (*pisāca*), there, however, (*punah*), is no mere of getting out from here for one who has not a stamp of the signet-ring [as his pass-port].

Siddhārthaka—Revered one, do not be angry. Say, ' May your undertaking be achieved '.

१ जह अहं अमच्चरक्षसस्तु केरओ सिद्धस्त्वाओ; also सेवओ । २ वा केलो हों
३ न कुप्य...।

क्षपणकः—सावगा, गच्छ । होदु दे कज्जसिद्धि । अहं वि. भाउराअणादो
मुहुं जाचेमि । [श्रावक, गच्छ भवतु ते कार्यसिद्धिः । अहमपि भागुरायणा—४०
मुद्रां याचे ।] (इति निष्कान्तौ)

इति प्रवेशकः

(ततः प्रविशति पुरुषेणानुगम्यमानो भागुरायणः)

भागुरायणः—(स्वगतम्) अहो वैचित्र्यमार्थचाणक्यनीतेः ।

मुहुर्लक्ष्योऽद्वेदा मुहुरधिगमाभावगहना

मुहुः संपूर्णाङ्गि मुहुरतिकृशा कार्यवशातः

मुहुर्नश्यद्वीजा मुहुरपि बहुप्राप्तिफले-

त्यहो चित्राकारा नियतिरिच नीतिन्यविदः ॥ ३ ॥

(प्रकाशम्) भद्र भासुरक, न मां दूरीभवन्तमिच्छति कुमारः । अतोऽ
सिन्नेवास्यानमण्डपे न्यस्यतामासनम् ।

पुरुषः—एदं आसण । उपविसदु अज्जो । [एतदासनम् । उपविशत्वार्थः ।]

Kṣapaṇaka—Faithful one, go let success be attained in
your undertaking. I too would beg for a stamp of the signet-
ring [i. e. a sealed pass-port] from Bhāgurāyaṇa.

(The two go out)

Thus ends the Praves'aka.

(Then enter Bhāgurāyaṇa followed by a man-[servant])

Bhāgurāyaṇa—(To himself) Oh the wonderful multi-
coloured nature (vaicitrya) of the policy of revered Cāṇakya !

Now with its sprout (udbheda) perceptible, anon
mysterious due to the absence of comprehension (adhibama)
now possessed of all its limbs [i. e. full-fledged], anon
extremely emaciated [also, meagre] on account of [the
peculiar nature of] the specific purpose (kārya), now with
the seed-disappearing, and anon with ample fruit secured
too—thus, oh wonder, the policy of a master-statesman
(nayavida), like Destiny, is multi-formed [i. e. varied in
nature] !

2

(Aloud) Good Bhāsuraṇa, the Prince does not wish me to
be away [from him]. Let the seat, therefore, be in this very
assembly-hall.

Puruṣa—Here [is] the seat. May the Noble one sit downa.

भागुरायणः—(उपविश्य) भद्र, यः कश्चिन्मुद्रार्थी मां द्रष्टुमिच्छति । ५. त्वया प्रवेशायितव्यः ।

पुरुषः—जं अज्जो आणवेदि । [यदार्य आज्ञापयति ।] (इति निष्काळः ।

भागुरायणः—कं एमेवमस्मासु स्नेहवान्कुमारो मलयकेतुरतिसंधातव्य दुष्करम् । अथवा

कुले लज्जायां च स्वयशासि च माने च विसुखः

शरीरं विक्रीय क्षणिकधनलोभाद्वनवति ।

तदाज्ञां कुर्वाणो हितमहितमित्येतदधुना

विचारातिक्रान्तः किमिति परतन्त्रो विमृशति ॥ ४ ॥

(ततः प्रविशति प्रतीहार्यनुगम्यमानो मलयकेतुः)

मलयकेतुः—(स्वगतम्) अहो राक्षसं प्रति विकल्पैवाहुत्यादाकुम् । बुद्धिर्न निश्चयमधिगच्छति । कुतः ।

Bhāgurāyāna—(Sitting down), Good [man], anybet wishing to have a stamp with the signet-ring [as pass-port] [and] desirous of seeing me, should be ushered in by you.

Puruṣa—As the noble one commands.

(With this he goes out)

Bhāgurāyāna—Alas ! That Prince Malayaketu, so it of affection towards us, has to be deceived — Oh ! extremely difficult to do [is this]. Or,

With the face turned away from the [noble] family [he is born in] and [from] shame, [from] his own reputation as well as (ca) pride, having sold [his body], out of greed for ephemeral wealth, to the moneyed, executing his [the latter's] order, [and] gone beyond thought, — why at all (kimiti) should a man dependent on another, now [when it is too late in the day] deliberate — ' [this is] wholesome (hita), [that is] unwholesome ' ?

(Then enter Malayaketu followed by the Pratihārī)

Malayaketu—(To himself) Oh, my mind (buddhi) perturbs on account of a number (bāhulya) of misgivings pertaining Rākṣasa, reaches [lit. secures, :adhibacchati] no definite conclusion. Why ?

? (स्वगतम्) कष्टम् । प्रवमध्यस्मासु । २ क्षणिकमपि लोभाद्वनवति । ३ वितर्कः

भक्त्या नन्दकुलानुरागहृदया नन्दान्वयालम्बिना
किं चाणक्यनिराकृतेन कृतिना मौर्येण संधास्यते ।
२ यैर्य भक्तिगुणस्य वाधिगणयन्किं सत्यसंधो भवे-
दित्यारूढकुलालचक्रामिव मे चेताश्चिरं भ्राम्यति ॥ ५ ॥

(प्रकाशम्) विजये, क भागुरायणः ।

प्रतीहारी—कुमार, एसो खु कडआदो गिक्कमिदुकामाणं मुद्रासंपदाणं अनु-
चिक्कदि । [कुमार, एष खलु कटकान्निकमितुकामाणं मुद्रासंप्रदानमनुतिष्ठति ।]

मलयकेतुः—विजये, मुहूर्तमसंचारा भव यावदस्य पराङ्मुखस्यैव पाणिभ्यां
नयने पिदधामि ।

प्रतीहारी—जं कुमारो आणवेदि । [यत्कुमार आशापयति ।]

(प्राविश्य) पुरुषः—अर्ज, एसो खु खवणओ मुद्राणिमित्तं अजं पेक्खिदु-
मिच्छदि । [आर्य, एष खलु क्षणको मुद्रानिमित्तमार्यै प्रेक्षितुमिच्छति ।]

भागुरायणः—प्रवेशय ।

Would he, on account of devotion, [made all the more] firm by [his] affection for the Nanda family, make peace (*sandhāsya*) with Maurya, a scion of the Nanda dynasty, with his mission accomplished (*kṛtinā*) by the repudiation (*nirākṛta*) of Cāṇakya ?—Or would he, setting a high value on (*adhigacchayan*) the firmness of the quality of devotion, be true (*satya*) to his word (*sandhā*) ?—Thus does my mind, as though mounted on a potter's wheel [in action], move [round and round] for long. ५

(Aloud) Vijayā, where [is] Bhāgurāyana ?

Pratīhārī—Prince, here indeed [is he], carrying out the giving of stamps with the signet-ring [as pass-ports], to those who are desirous of going out of the camp.

Malayaketu—Vijayā, for a while do not move, till (*yāvai*). I close the eyes of this one with my hands, while he has his face just turned away [from me].

Pratīhārī—As the Prince commands.

(Entering) Puruṣa—Noble one, here indeed is Kṣapaṇaka desirous of seeing the noble one for a stamp with the signet-ring.

Bhāgurāyana—Usher [him] in.

१० पुरुषः—तैह । [तथा ।]

(इति निष्कात्मः)

(प्रविश्य) क्षपणकः—धैर्मसिद्धी सावगाणं होदु । [धर्मसिद्धिः आप-
काणं मवतु ।]भागुरायणः—(अवैलोक्य स्वगतम्) राक्षसस्य मित्रं जीवासिद्धिः ।
(प्रकाशम्) मदन्त, न खलु राक्षसस्य प्रयोजनमेव किंचिदुद्दिद्य गम्यते ।११ क्षपणकः—(कर्णौ पिधाय) सन्तं पावं सन्तं पावं । सावगा, तदिं गमिष्यते ।
जहिं रक्खसस्स पिसाचस्स वा णामं वि ण सुणीआदि । [शान्तं पापं शान्तं
पापम् । आवक, तत्र गमिष्यामि यत्र राक्षसस्य पिशाचस्य वा नामापि न श्रूयते ।]

भागुरायणः—बलवान्सुद्धि प्रणयकोपः । तास्मिमरापद्धं राक्षसेन मदन्तस् ।

क्षपणकः—सावगा, ण मम किंवि रस्खसेण अवरद्धं । सअं जेव मर-
२० भग्नो अत्तणो अवलद्धामि । [आवक, न मे किमपि राक्षसेनापराद्धम् । स्वयम्
मन्दभाग्य आत्मनोऽपराध्यामि ।]

भागुरायणः—मदन्त, वद्धयसि मे कुतूहलम् । श्रोतुमिच्छामि ।

Puruṣa—Accordingly [shall I do]. (With this, he goes on)

Kṣapaṇaka—(Entering) May the faithful [ones] secure
spiritual perfection.

Bhāgurāyāṇa—(Beholding, to himself) [This is] Rākṣasa's friend, Jīvasiddhi. (Aloud) Revered one, surely you are not going with (eva) some purpose of Minister Rākṣasa, in view ?

Kṣapaṇaka—(Closing his ears) Evil be deprecated. Evil be deprecated. Faithful one, there shall I [now] go, when not even the name of [either] Rākṣasa [demon] or ghost, will be heard.

Bhāgurāyāṇa—Strong [is this] affection-anger [of yours] towards the friend. So, what offence has Rākṣasa given to the Revered one ?

Kṣapaṇaka—Faithful one, Rākṣasa has given me offence. Unfortunate that I am, I am personally (svayamevi) offending myself.

Bhāgurāyāṇa—Revered one, you are increasing my curiosity. I wish to hear [from you].

१ जे अज्ञो आणवेदि । २ सावगा धर्मसिद्धी होदु; धर्मविद्धी... । ३ नाव्येनालेत
४ पिसाचस्स वा omitted । ५ मलयकेतुः—(स्वगतम्) मम च । भागुरायणः—श्रोतु... ।

मलयकेतुः— (स्वगतम्) अहमपि श्रोतुमिच्छामि ।

क्षपणकः— सावगा, किं अङ्गेण असुणिदव्येण सुदेण । (शावक, किमनेनाश्रोतव्येन श्रुतेन ।]

२५

भागुरायण— यदि रहस्यं तत्त्विष्टतु ।

क्षपणकः— सावगा, ण रहस्यं किंदु अदिणिसं । [शावक न रहस्यं किंत्वतिनृशंसम् ।]

भागुरायण— यदि न रहस्यं तत्कथ्यताम् ।

क्षपणकः— सावगा, ण रहस्यं एदं तद्विण कहिसं । [शावक, न ३० रहस्यमेतत्तथापि न कथयिष्यामि ।]

भागुरायण— अहमपि मुद्रां न दास्यामि ।

क्षपणकः— (स्वगतम्) युक्तमिदानीमर्थिने कथयितुम् । (प्रकाशम्) का गैदी । सुनादु सावगो । अतिथ दाव हगे मन्दभगो पढमं पाडलिउत्ते णिवेसमाणे रक्खसेण भित्तत्तेण उवगदे तहिं अवसले लक्खसेण गूढं विसकणआपओअं३५

Malayaketu—(To himself) I too wish to hear [from this one].

Kṣapapaka—Faithful one, what use would there be by hearing this [when] heard, unworthy of being heard [that it is]?

Bhāgurāyana—If [it be] a secret, let it remain [un-divulged].

Kṣapapaka—Faithful one, this [is] not a secret; but it is very cruel.

Bhāgurāyana—If it is not a secret, let it be told.

Kṣapapaka—Faithful one, this is not a secret; still I shall not tell [it].

Bhāgurāyana—I too [in that case] would not give the stamp with the signet-ring.

Kṣapapaka—(To himself) [It is] proper now to tell [it to this one here] so eager (pra-arthin) [to hear it]. (Aloud) What [other] course [is there left for me]? May the faithful one listen. Unfortunate that I am, while staying in Pāṭali-putra, previously, I formed friendship with minister Rākṣasa.

१ श्रोतुमिच्छामि dropped । २ यदिणा सुदेण । ३ किंदु... dropped । ४ एसे णिवेदेमि । सुनादु । ५ अहिणिवसमाणो । ६ रक्खसस्त्वा ।

उप्पादिअ धादिदे देवे पव्यदीसले । [का गतिः । शृणोतु श्रावकः । अस्ति तावद् मन्दभाग्यः प्रथमं पाठलिपुत्रे निवसन् राक्षसेन मित्रत्वमुपगतः । तस्मिन्नेत्रे राक्षसेन गूढविषकन्यकाप्रयोगमुत्पाद्य धातितो देवः पर्वतेश्वरः ।]

मलयकेतुः— (सब्राष्पमात्मगतम्) कथं राक्षसेन धातितस्ततो न चाणक्येन
भागुरायणः— भदन्त, ततस्ततः ।

क्षपणकः— तदो हगे रक्खसस्स मित्तं चि कदुअ चाणक्हदएण सणिकां णअरादो णिव्वासिदे । दार्पि वि रक्खसेण अणेअर्मैकज्जकुसलेण किवि ताविआलहीअदि जेण हगे जी अलोआदो णिक्कासिज्जेभि । [ततोऽहं राक्षस मित्रमिति कुत्वा चाणक्यहतकेन सनिकारं नगरान्निर्वासितः । इदानीमपि राक्षे-ननेकाकायंकुशलेन किमपि तादशमारभ्यते येनाहं जीवलोकान्निष्कासिष्ये ।]

भागुरायणः— भदन्त, प्रतिश्रुतरौज्यार्द्धमनिच्छता चाणक्यहतकेनेदमकार्यमनुष्ठितं नै राक्षसेनेति श्रुतमस्माभिः ।

क्षपणकः— (कर्णौ विधाय) सन्तं पावं । चाणकेण विसकणाए णामं वि ण सुदम् । [शान्तं पापम् । चाणक्येन विषकन्याया नामापि न श्रुतम् ।]

At that time, having devised [lit, caused to be produced] the secret employment of a poison-maiden, was assassinated by Rākṣasa, His Majesty Parvateśvara.

Malayaketu—(With tears, to himself) How? [Dear] father was assassinated by Rākṣasa, not by Cāṇakya?

Bhāgurāyā—Revered one, what [happened] then?

Kṣapaṇaka—Then was I banished from the city, with disgrace (*sa-nikāram*), by the accursed Cāṇakya, on the ground ' [this one is] Rākṣasa's friend'. Even now by Rākṣasa, skilled in many unworthy acts (*a-kārya*), something of that nature is commenced, by which I shall be banished from the world of the living.

Bhāgurāyā—Revered one, 'this unworthy act was perpetrated by the accursed Cāṇakya, not wishing [to give away] the promised half of the kingdom, not by Rākṣasa' thus (*iti*) was [the account] heard by us.

Kṣapaṇaka—(Closing his ears) Evil be deprecated. By Cāṇakya not so much as (*api*) the name of poison-maiden was heard.

१ लायकन्यकुसलेण २ राज्यार्थसंप्रदानमनिच्छता ३ न राक्षसेन omitted.

भागुरायणः—भदन्त, इयं मुद्रा दीयते । एहि कुमारं श्रावय ।

५०

मलयकेतुः—(उपसृत्य)

श्रुतं सखे श्रवणविदारणं वचः सुहृष्ट्युखाद्विपुमधिकृत्ये भाषितम् ।
पितुर्वर्धव्यसनमिदं हि येन मे चिरादपि द्विगुणमिवाद्ये वर्धते ॥ ६ ॥

क्षपणकः—(स्वगतम्) अये श्रुतं मलयकेतुहतकेन । हन्त क्रतायोऽस्मि ।

(इति निष्क्रान्तः)

मलयकेतुः—(प्रत्यक्षत्रदाकाशे लक्ष्यं बद्धा) राक्षस राक्षस, यैकं युक्तम् ।

मित्रं ममायैमिति निर्वृतचित्तवृत्तिं
विश्रम्भतस्त्वयि निवेशितसर्वकार्यम् ।

Bhāgurāyāna—Revered one, here is the stamp with the signet-ring being given [to you]. Come and make the Prince hear [the account of the poison-maiden employed by minister Rākṣasa to kill His Majesty Parvateśvara].

Malayaketu—(Approaching)

[Already] heard, O Friend, are the words, rending (*vidāra:ia*) the ears (*srava:ia*) uttered [by and fallen] from the mouth of the friend [of Rākṣasa, Jivasiddhi], with reference to the enemy [Rākṣasa]. And by these words (*hi yena*), this distress increases two fold as it were, to-day, even after so long a period of time. 6

Kṣapāṇaka—(To himself) Ah ! heard [the story is] by the accursed Malayaketu. Oh joy ! I have my purpose accomplished.

(With this, he goes out)

Malayaketu—(Fixing his gaze on a target, in space, as though it were patent to the eyes) Rākṣasa, Rākṣasa proper [indeed highly] proper [is all this].

Having caused to fall down, along with the copious tears (*asru-toyaiḥ*) of the group of [his] relative, [my dear] father (*pit*), the disposition (*vṛtti*) of his heart [quite] happy at the thought 'this one [i.e. Rākṣasa] is my friend',

१ द्विगुणमिवाद्य । २ अयुक्तमिदम् । ३ ममेदमिति... ।

तातं निपात्य सह चन्द्रुजनाश्चुतंयै-
रैन्वर्थतोऽपि ननु राक्षस राक्षसोऽसि ॥ ७ ॥

भागुरायणः— (स्वगतम्) रक्षणीया राक्षसस्य प्राणा इत्यायांदेह
भवत्वेवं तावत् । (प्रकाशम्) कुमार, अलमविगेन । आसनस्थं कुमारं किं
द्विजापारितुमिच्छामि ।

मलयकेतुः—(उपविश्य) सुखे, किमसि वक्तुकामः ।

भागुरायणः— कुमार, इह खल्वर्थशास्त्रव्यवहारिणामर्थवशादरिमित्रोऽनव्यवस्था न लौकिकानामिव स्वेच्छावशात् । अतस्तस्मिन्काले सर्वाणि
राजानमिच्छतो राक्षसस्य चन्द्रगुप्तादपि बलीयस्तथा सुगृहीतनामा देवः परं

with all his undertaking entrusted to you, through confidence [reposed in you], [O] Rākṣasa, even in regard to the meaning [of your name Rākṣasa] you are, I say (narr) a rākṣasa [i.e. a veritable demon].

Bhāgurāyaṇa—(To himself) [That] 'Rākṣasa's life is to be Preserved'—is the noble one's [Cāṇakya's] command. Be [so]. I shall [do] just thus. (Aloud) Prince, away with excitement. I should like to say something requestfully to the Prince, seated on the seat.

Malayaketu—(Sitting down) :Friend, what are you drous of saying?

Bhāgurāyaṇa—Prince, here indeed in the cases of those who carry on their dealings in keeping with the science of the Goal [i. e. political goal], the arrangement of foes, friends [indifferent i. e.] neutral [persons, is one made] under influence of the objects (artha) [in view], and not, as in cases of ordinary run of men and women, [one made] under the influence (vasāt) of their own desire. Hence, at that time His Majesty Paravatesvara with the auspiciously invoked himself, being stronger than even Candragupta, was one causing all-sided obstruction to [and therefore] a great enemy Rākṣasa, desirous of :[having] Sarvārthaśiddhi [as] the K

१ चन्द्रुजनाश्चितोयै । २ रैन्वर्थसंक्ष ननु ।

एवार्थपरिपन्थी महानराखीत् । तर्स्मिंश्च राक्षसेनेदमनुष्ठिताभिति नातिदोषामित्रात्र
पूर्यामि । पश्यतु कुमारः ।

मित्राणि शत्रुत्वमुपालेयन्ती मित्रत्वमर्थस्य वशाच्च शत्रून् ।

नीतिर्नियत्यस्त्रृतपूर्ववृत्तं जन्मान्तरं जीवते एव पुंसः ॥ ८ ॥

तदत्र वस्तुनि नोपालम्भनीयो राक्षसः । आ नन्दराज्यलाभादुपग्राहश्च । परतश्च
परिग्रहे वा परिख्यागे वा कुमारः प्रमाणम् ।

मलयकेतुः—एवम् । सखे, सम्यग्दृष्टवानसि । यतोऽमात्यवधे प्रकृतिक्षोभः
सादेवं च संदिग्धो विजयः ।

(प्रविश्य) पुरुषः—जेदु कुमारो । अज्ज, गुमद्वाणाविकिदो दीहरेण्डो
विष्णवेदि एसो खु अहोहिं कडआदो णिक्कमन्तो अगाहीदमुद्दो सलेहो पुरिसो
गहीदो । ता पञ्चकलीकरेदु ण अज्जोत्ति । [जयतु कुमारः । आर्य, गुलमस्था-
towards him was this [evil] carried out (*anuṣṭhita*) by Rākṣasa—
thus I do not see here any very serious fault. May the
Prince see.

Bringing friends to the⁸state of [being] enemies, and
foes to that of [being] friends, out of regard (*vasāt*) for
[one's own] interest, policy (*nīti*) takes [a person] even
when the person is alive, to another life [lit. birth] in which
is not remembered [any] past happening [at all]. 8

Therefore, Rākṣasa should not be rebuked in this matter.
And [he] has to be kept [in our service] till the acquisition of
the kingdom of Nanda. And after that, in regard to [his] reten-
tion or dismissal, the Prince is [the sole] authority.

Malayaketu—Thus [it is]. Friend, you have well seen
[the whole matter]. For, on the execution (*vadha*) of the
minister, there would be a [great] commotion among the people
[or members of the body politic] and thus would victory [be
rendered] dubious (*sandigdha*).

(Entering) Puruṣa—May the Prince be victorious.
Noble one, Dirgharakṣa appointed to guard the out-
post, conveys to the Prince the request—Here indeed has a
man, who had not taken [duly] the stamp with the signet—

१ शत्रुत्वमिवान्यन्ती । २ जीवित एव... । ३ परतस्तस । ४ दीहचक्षु ।

नाधिकृतो दीर्घरक्षो विज्ञापयति । एष खल्वस्माभिः कटकान्निष्ठामन्नगृहं तद्
सलेखः पुरुषो गृहीतः । तत्प्रव्यक्षीकरोत्वेनमार्य इति ।]

१० भागुरायणः—भद्र, प्रतेशय ।

पुरुषः—जं अज्जो आणवेदि । [यदार्थ आज्ञापयति ।] (इति निष्कालः

(ततः प्रविशति पुरुषेणानुगम्यमानः संयतः सिद्धार्थकः)

सिद्धार्थकः—(स्वगतम्)

आणन्तीए गुणेषु दोषेषु परं सुहं कुणन्तीए ।

अह्मारिसज्जणीए पणमामो सामिभन्तीए ॥ ९ ॥

[आनयन्त्यै गुणेषु दोषेषु पराङ्मुखं कुर्वत्यै ।

असाहशजनन्यै प्रणमामः स्वामिभक्त्यै ॥]

पुरुषः—अज्ज, अर्थं सो पुरिसो । [आर्थ, अयं स पुरुषः ।]

भागुरायणः—(अवलोक्य) भद्र, किमयमागन्तुक आहोस्तिदिवै च च
चित्परिग्रहः ।

सिद्धार्थकः—अज्ज, अहं खु अमन्त्चरवत्वसस्स सेवैओ । [आर्थ, अहं खु]

ring, [and] who was trying to escape from the camp, with letter [on his person], captured by us.' May the Noble one therefore, see him personally.

Bhāgurāyaṇa—Good [man], usher [him] in.

Puruṣa—As the Noble one commands. (With this goes out)

(Then enter Siddhārthaka bound down, followed by the Puruṣa)

Siddhārthaka—(To himself)

We salute 'Devotion-to-the-Master,' the mother of [persons] like us, that brings [one] to merits [alone] and causes to turn [one's] face away from defects.

Puruṣa—Noble one, here [is] that man.

Bhāgurāyaṇa—(Beholding) Good [man], is this one stranger [lit. one coming here from outside] or [from] the retinue of some one, just here ?

Siddhārthaka—Noble one, I [am] indeed an attendant minister Rākṣasa.

१ जाणन्तीए । २ नाव्येनावलोक्य । ३ केरओ ।

भागुरायणः—भद्र, तरिकमण्हीतमुद्रः कटकानिष्कामसि ।
सिद्धार्थकः—अज्ञ, कद्जगौरवेण तुवराविदोक्षिः । [आर्य, कार्यगौरवेण
त्वाथितोऽस्मि ।]

भागुरायणः—कीदृशं तत्कार्यगौरवं यद्राजशासनमुल्लङ्घयेति ।
मल्यकेतुः—सखे भागुरायण, लेखमपनय । १०
भागुरायणः—(सिद्धार्थकहस्ताद् गृहीत्वा) कुमार, अयं लेखः । (मुद्रां दृष्ट्वा)
राक्षसनामाङ्कतेवं मुद्रा ।

(भागुरायणस्तथा कृत्वा दर्शयति)

मल्यकेतुः—(वाचयति) स्वस्ति यथास्थानं कुतोऽपि कोऽपि कमंपि ॥
पुस्तविशैषमवगमयति । असम्ब्रितिपक्षं निराकृत्य दर्शिता कापि सत्यता
सत्यवादिना । सांप्रतमेतेषामपि प्रथममुपन्यस्तसंघीनामस्मस्तुद्वां पूर्वप्रैति- ॥

Bhāgurāyaṇa—Good [man], why then are you going out of the camp without having taken the [necessary] stamp with the signet-ring?

Siddhārthaka—Noble one, due to the [exceptional] importance of the mission, I was caused to be in a hurry.

Bhāgurāyaṇa—What sort of importance of mission [is it] which makes [you] transgress [even] the King's command?

Malayaketu—Friend Bhāgurāyaṇa, take away the letter [from him].

Bhāgurāyaṇa—(Taking [it] away from the hands of Siddhārthaka) Prince, here is the letter. (Seeing the stamp of the signet-ring) This stamp is marked by the name of Rākṣasa.

Malayaketu—Preserving the stamp of the signet-ring, opening [the letter], show [it to me].

(Bhāgurāyaṇa: a doing accordingly, shows the letter.)

Malayaketu—(Reads) Hail! 'some one from somewhere, causes some distinguished [high-ranking] (viseṣa) person, with regard to [the latter's] place (yathāsthānam), to know: By the one given to tell the truth [lit, state of being true] has been displayed, extraordinary (kāpi) devotion to truth, by having removed our rival [from his position]. Now, it behoves the one

१ शासनमुल्लङ्घयसि । २ प्रतिज्ञातसंविपरिपणप्राप्तिपादनेन ।

...20

॥ ज्ञातसंधिपरिपणनप्रोत्साहनैन सत्यसंधः प्रीतिमुत्पादयितुमर्हति । एतेऽप्य
वमनुगृहीताः सन्तः स्वाश्रयविनाशोनोपकारिणमाश्रयिष्यन्ति । अविमुक्त
२० मैवैतत्स्त्यवतः स्मारयामः । एतेषां मध्ये केचिदरेः कोषहैस्तभ्यामर्थिः
केचिद्विषयेणेति । अलंकारत्रयं च सत्यवर्तो यदनुप्रेषितं तदुपगतम् । मर्यादा
लेखस्याशून्यार्थं किंचिदनुप्रेषितं तदुपगमनीयम् । वाचिकं चासतमादसम्
सिद्धार्थकाच्छ्रोतव्यमिति । सखे मागुरायण, कीदृशो लेखः ।

भागुरायणः—भद्र सिद्धार्थक, कस्यायं लेखः ।

३५ सिद्धार्थकः—अज्जण जाणामि । [आर्य, न जानामि ।]

भागुरायणः—हे धूर्त, लेखो नीयते न ज्ञायते कस्यायमिति । मर्वे तां
तिष्ठतु । वाचिकं त्वतः केन श्रोतव्यम् ।

with true words to give [lit. cause to produce] delight (prīti) to these friends too of ours, alliance (sandhi) with whom has already been [introduced i. e.] begun, by means of full (pra) encouragement (utsāhana) by the granting (paripāvana) of the reward of alliance which was previously promised. These two, being thus favoured, would resort to their benefactor (upakārin) by [i.e. after] the destruction of their resort. This, not forgotten [by the truthful one], to be sure (eva), we are reminding the truthful one of. Some among these have a desire for the treasure (koṣa) and the elephant [-force] of the enemy, [while] some [others], for [his] territory (viṣaya). The [set of] three ornaments which the truthful one sent has been [duly] received. By me too has been sent something with a view to making the letter not quite insignificant (aśūnya). That should be [kindly] accepted. And the verbal clue (vācika) should be heard from this Siddhārthaka, most worthy of being trusted.

Friend Bhāgurāyaṇa, what kind of letter [is] this?

Bhāgurāyaṇa—Good [friend] Siddhārthaka, whose letter [is] this?

Siddhārthaka—Noble one, I do not know.

Bhāgurāyaṇa—O knave! the letter is being taken [by you all right], 'whose it is' is not known! Let everything alone [lit. stand] for a while. By whom is the verbal clue to be heard from you?

१ वमनुगृहीताः । २...नोपहारिणमाराधयिष्यन्ति । ३ कोषदण्डाभ्या...; ४ कोष
न्तिभ्या... । ५ लेखार्थः ।

सिद्धार्थकः— (भयं नाट्यन्) तुष्टेहि [युध्माभिः]

भागुरायणः— किमस्माभिः ।

सिद्धार्थकः— मिस्तेहि गिहीदो ण आणाभिः किं मणाभिः चि । [मित्रै-३० गैहीतो न जानाभिः किं भणामीति ।]

भागुरायणः— (सरोषम्) एष जौनासि । भासुरक, बहिनित्वा तावत्ता-
ज्ञतां यावत्कथयति ।

पुरुषः— जं अमच्चो आणवेदि । (इति तेन संह निष्कम्य पुनः प्रविश्य)
अच्च इथं मुद्रालंच्छिदा पेडिआ तस्स ताडिअमाणस्स कक्षादो णिवडिदा । ३५
[यदार्थं आज्ञापयति ।... आर्य, इयं मुद्रालाङ्छिता पेटिका तस्य ताड्यमानस्य
कक्षातो निपत्तिता ।]

भागुरायणः— (विलोक्य) कुमार, इथमपि राक्षसमुद्राङ्कितैव ।

मलयकेतुः— सखे, अयं लेखस्याङ्गान्यार्थो भविष्यति । इमामपि मुद्रां । ४०
पारेपालयन्तुद्वार्थ्य दर्शय ।

(भागुरायणः तथा कृत्वा दर्शयति)

Siddhārthaka—(*Gesticulating fear*) By your worthy presences.

Bhāgurāyāna—What? By us?

Siddhārthaka—By the honourable ones seized [that I am],
I do not know what I should say.

Bhāgurāyāna—(*With anger*) Here would you know [that
presently]. Bhāsura, having been taken out, let [this one]
be thrashed till he tells [what he has been asked to].

Puruṣa—As the noble one commands. (*With this, going out
with him [and] entering again*) Noble one, this casket bearing the
stamp of the signet-ring of Rākṣasa, fell down from his arm-pit,
while he was being belaboured.

Bhāgurāyāna—(*Beholding*) Prince, this also is just marked
with the stamp of the signet-ring of Rākṣasa.

Malayaketu—Friend, this must be the article [given] with
a view to make the letter not quite insignificant (*asūnya*). Pre-
serving this stamp of the signet-ring to [and] opening, show-
[it to me].

(*Bhāgurāyāna does accordingly and shows*)

१ मिस्तेहि । २ ज्ञास्यसि ।

मलयकेतुः— (विलोक्य) अये, तदिदमाभरणं मया स्वशरीरादत्तम् ॥ राक्षसायं प्रेषितम् । व्यक्तम् चन्द्रगुप्तस्य लेखः ।

भागुरायणः— कुमार, एष निर्णित एव संशयः । भद्र, पुनरपि ताङ्गताम् ४५ पुरुषः— जं अज्जो आणवेदि । (इति निष्क्रम्य सिद्धार्थकेन सह प्रविश्य) एसो क्खु ताडिअमाणो कुमारस्त एव णिवेदेमित्ति भणादि । [यस्मात् आज्ञापयति... एष खलु ताङ्गमानः कुमारायैव निवेदयामीति भणति ।]

मलयकेतुः— तथा भवतुः ।

सिद्धार्थकः— (पादयोर्निपत्य) अभएण मे पसादं करेतु अज्जो । ५० [अभयेन मे प्रसादं करोत्वार्थः ।]

मलयकेतुः— भद्र, अभयमेव परवतो जनस्य । निवेद्यतां यैशावस्थितम् ।

सिद्धार्थकः— णिसामेदु कुमारो । अहं खु अमच्चरक्खसेण इमं लेहं देव चन्द्रउत्तसआसं पेसिदो । [निशामयतु कुमारः । अहं खल्वमात्यराक्षसेनेमं लेहं दत्वा चन्द्रगुप्तसकाशं प्रेषितः ।]

५५ मलयकेतुः— वाचिकमिदानीं श्रोतुमिच्छामि ।

Malayaketu—(Beholding) Ah ! this is the ornament sent by me, after having been taken off from my own person, to Rāksa. Evidently [this is] Candragupta's letter.

Bhāgurāyāna—Prince, here would the doubt be cleared up [immediately]. Good [man], let [him] be belaboured even again.

Puruṣa—As the noble one commands. (With this going out and entering again with Siddhārthaka) Here indeed, being belaboured, [he] says, ' I shall tell [it] to the Prince himself.'

Malayaketu—So be it.

Siddhārthaka—(Falling at the feet [of the Prince]) May the Prince do me a favour [by granting me] safety [lit. freedom from fear].

Malayaketu—Good [man], there [ever] is safety [granted] to a person, definitely, who is dependent on another [i. e. not his own master]. Let [the whole story] be narrated as it took place.

Siddhārthaka—May the Prince listen. I was indeed sent by minister to [lit. in the neighbourhood (sakāśam) of] Candragupta.

Malayaketu—I should now like to hear the verbal clue.

१ after this यत् added । २ प्रवेश्य । instead of तथा भवतु ।
यथा॒स्थितम्; यथा॒वस्थितम् ।

सिद्धार्थकः—कुमाल, आदिष्टोहि अमच्चेण जहा एदे मह पिअवअस्सा
पञ्च राआणो तुए सह समुप्पणेसिणेहा । ते जहा कुलूदाहिवो चित्तवग्मो
मलअणराहिवो सीहणादो कहीरदेसणाहो पुक्खरक्खो सिन्धुराओ सिन्धुसेणो
पारसीओ मेहणादोसि । एदेसु पदमगिहीर्दा तिणि राआणो मलअकेदुणो
विसंभ्रं इच्छन्ति अवेरे हस्तिबलं कोसं अ । ता जहा चाणकं निराकरिअ महा-६९
माण मह पीदी समुप्पादिदा तदा एदाण वि पदमभाणिदो^१ अथो संपादहृ-
द्वोति एतिओ वाआसंदेसो । [कुमार, आदिष्टोऽस्म्यार्थेन यथैते मम प्रियव-
यस्याः पञ्च राजानस्त्वया सह समुत्पन्नस्नेहाः । ते यथा कुलूताषिपाश्चित्रवर्मी मल-
यनराधिपः सिंहनादः काश्मीरदेशनाथः पुष्कराक्षः सिन्धुराजः सिन्धुषेणः पारसीको
मेषनाद इति । एतेषु प्रथमगृहीताख्यो राजानो मलयकेतोर्विषयमिच्छन्त्यपरै^२ ।
हस्तिबलं कोष च । तद्यथा चाणक्यं निराकृत्य महाभागेन मम प्रीतिः समुत्पादित ।
तथैतेपामपि प्रथमभणितोऽर्थः संपादयितव्य हयेतावान्वाकसंदेशः ।]

मलयकेतुः—(स्वगतम्) कथं चित्रवर्मादयोऽपि मामभिद्गृह्णन्ति । अथवात
एव राक्षसे निरतिशया प्रीतिः । (प्रकाशम्) विजये, अर्मात्य द्रष्टुमिच्छामि ।

Siddhārthaka—Prince, I have been instructed (*ādiṣṭa*) by the minister [to give the verbal clue] thus : Here these dear friends of mine, the five kings, have [now] affection for you produced in their hearts. They are as follows—Citravarmā, the lord of Kulūta; Sinhanāda, the ruler of men of Malaya; Puṣkarākṣa, the lord of Kāshmīra country; Sindhuṣeṇa, king of Sindhu, [and] Meghanāda, the Parasīka [king]. Among these those three kings who have been first mentioned [lit. taken], are desirous of Malayaketu's territory,—the other two [are desirous of] the elephant-force and treasure. Therefore, just as delight (*prīti*) has been caused to me by the magnanimous one, by removing Cāṇakya, so the eager desire (*artha*), first stated, of these too, should be accomplished'—of this nature (*iti*) [and] this much (*etāvān*) is the oral [lit. verbal] message.

Malayaketu—(To himself) How ! Citravarmā and others too are plotting against (*abhi-druhyanti*) me ! Or, just on this account [is there] unsurpassed affection [entertained by these kings] for Rākṣasa. (Aloud) Vijayā, I should like to see the minister.

१ पदमसमुप्पणसंवाणा । २ मलअणराहिवो । ३ पारसी आहिवदी मेहक्खो ।
४ मणिदो । ५ पदमपणिदो अथो पडिवादहृद्व्योति । ६ राक्षसं ।

५० प्रतीहारी—जं कुमारो आणवेदि । [यत्कुमार आज्ञाप्यति ।]

(इति निष्कर्षः)

(ततः प्रविशत्यासनस्यः स्वप्रवनगतः पुरुषेण सह सचिन्तो राक्षसः)

राक्षसः—(आत्मगतम्) आपूर्णमसमद्वलं चङ्ग्रगुसब्लैरिति यत्सत्यं मनसः परिशुद्धिरस्ति । कुतः ।

साध्ये निश्चितमन्वयेन घटितं विश्वास्त्वपक्षे स्थितिं व्यावृत्तं च विपक्षतो भवति यत्तत्साधनं स्तिष्यते ।

Pratihārī— As the Prince commands. (With this, she out) (Then (enter i. e.) is discovered Rākṣasa, seated in his house, in thoughtful mood, (and) accompanied by a man [—servant]).

Rākṣasa—(To himself) To tell the truth, there is not complete satisfaction [lit. absolute purity] of my mind as (iti) our army filled on all sides (ā) by [deserters from] the army of Candrapur. Why ?

That [means i. e.] army (also ' middle term ' or ' inferential mark '), which is well determined (or definite, niscita) in regard to its [war—] objective (sādhyā) [also punningly, which is known for certain (niscita) to be connected with [lit. dwelling in] the ' major term ' (sādhyā)], which is (well—) formed (ghaṭita) on account of reinforcement (anvaya), one member following another in succession, or—on account of anvaya i. e. unity, all members following anvi—the same path, [also punningly, which is well-formed. i. e. strengthened on account of the rule of invariable concomitance in presence (anavaya— anvaya-vyāpti)], taking (bibhrat) [its] stand [firmly] (sthiti) on those belonging to its [own] side (sapakṣa) [also punningly, which dwells (sthitim bibhrat) in a similar instance (sapakṣa)], which has turned its face away from the enemy-side (vipakṣa) [also punningly, which has turned itself away (vyāvṛti) from a dissimilar instance (vipakṣa)], that (1 army, ' inferential mark ' or ' middle term ') leads to (bhavati) victory (1 in war 2 in logical disputation) that [1 army 2 inferential mark] which itself is to be acquired (sādhyā) [1 in

२ स्वपक्षे ।

यत्साध्यं स्वयमेव तु ल्यमुभयोः पक्षे विरुद्धं च य-
तस्याङ्गीकरणेन वादिन इव स्यात्स्वाभिनो निग्रहः ॥ १० ॥

अथवा विशेषापरागहेतुभिः प्राक्परिगृहीतोपजापैरापूर्णभिति न विकल्पयितुमर्हाभि ।
(प्रकाशम्) मद्र प्रियंवदकं, उच्यन्तामसद्वचनात्कुमारानुशायिनो राजानः ।
संप्रति दिने दिने प्रत्यासीदति कुमपुरम् । तत्परिक्षितविभागैर्भवद्धिः प्रयाणे
प्रयत्न्यम् । कथमिति ।

प्रस्थातव्यं पुरस्तात्खशमगच्छगणैर्मामनु व्यूहा सैन्ये-
र्गन्धारैर्मध्ययाने स्यवनैपतिभिः संचिदेयः प्रयत्नः ।

point of its efficiency, 2 in point of its capacity to prove the 'major term'), which is similar [-ly disposed] to both the sides [viz.], friend and foe [also punningly, which is present in both the *pakṣas* *sapakṣa* and *vipakṣa* i. e. in 'similar instance and a dissimilar instance'] and which is opposed (*viruddha*) [1 hostile to itself 2 which proves exactly the *opposite* of what was sought to be proved] by the acceptance (*āṅgikarāga*) of this (*sādhana*— 1 army, 2 'middle term' or 'inferential mark'), there would [inevitably] result (*syāt*) the defeat (lit, complete seizure, *nigrahah*) of the master (*svāmī*), as [there would result] the utter routing of the disputant (*vāḍī*). 10

Or, it becomes me not (*na-ārhāmi*) to have misgivings (*vikalpayitum*), as [the army] is filled with those the causes of whose disaffection are well [*vi*] known (*jñāta*) [and with] those who have already (*prāk*) accepted our secret overtures (*upajāpa*). (Aloud) Good Priyamvadaka, let the kings; the followers of the Prince, be told in our name: Now, Knsumpura is coming nearer and nearer, day after day. By you, therefore, should be made a march (*prayātavyam*), with your divisions (*vibhāga*) systematically arranged (*parikalpita*) in the great expedition (*prayāna*). If [it be asked] how, [then]

The march is to be made (*prasthātavyam*) by the Khaśa and the Magadha clans, having arranged their armies in military array (*vyūhā*), after me. By the Gāndhāra troops, with the Yavana [Ionian] chieftains,

^१ Before this तैस्तैः । २ खसश्वरगणै... शवरनृपैः । ३ यवननृपतिभिः ।

पश्चात्तिष्ठन्तु वीराः शकनरपतयः संभृताश्वीनहूणैः

कौलूतायश्च शिष्टः पथि परिवृण्याद्राजलोकः कुमारम् ॥ ११

प्रियंवदक— तहै । [तथा ।] (इति निष्क्रान्तः)

(प्रविश्य) प्रतीहारी—जेदु अमच्चो । अमच्च इच्छदि तुमं कुमारो पेसिः
[जयत्वमात्यः । अमात्य, इच्छति त्वां कुमारः प्रेक्षितुम् ।]

राक्षसः— भद्रे, मुहूर्ते तिष्ठ । कः कोऽन्त्र भोः ।

५ (प्रविश्य) पुरुषः— आणवेदु अमच्चो । [आज्ञापयत्वमात्यः ।]

राक्षसः— उच्यतां शकटदासेः । परिव्वापिताः कुमरेणाभरणानि वद-
तच्च युक्तमनलंकृतैः कुमारदर्शनमनुभवितुम् । अतो यत्तदलंकरणत्रय
तन्मध्यादेकं दीयताभिति ।]

पुरुषः— तहै । (इति निष्क्रान्त्य पुनः प्रविश्य) अमच्च इदं आहं
१. [तथा... अमात्य इदमाभरणम् ।]

effort has to be well made in regard to proceeding [all along keeping themselves] at the centre (madhyayām). Let the heroic Śaka kings, reinforced (sasi-bhṛtaḥ) by the Chinese and the Hūṇas be [lit. stand] in the rear and let the remaining group of kings, headed by Kaulūta, keep itself round (parivṛ̥tuyāt) the Prince [for securing his safety] on the way.

Priyamvadaka—Accordingly [shall I do]. (With this goes out)

(Entering) Pratihāri—May the Minister be victorious Minister, the Prince wishes to see you.

Rākṣasa—Good [woman], wait for a moment. Who is here, ho?

(Entering) Puruṣa—May the minister command.

Rākṣasa—Let Śakaṭadāsa be told : 'We have [formerly] been made to wear ornaments by the Prince. It is not proper therefore to go into the presence [lit. to enjoy the sight] of the Prince, undecorated [i. e. without putting on ornaments]. So, the set of three ornaments, which has been purchased-a-[ornament] from its midst, should be given [us to wear].

Puruṣa—Accordingly [shall I do]. (With this going entering again) Minister, here is the ornament.

१ संभृताश्वैव हूणैः । २ पथि वृण्य... । ३ जे अमच्चो आणवेदि । ४ अस्मद् इति
added ।

राक्षसः—(नाटयेनात्मानमलकृत्योत्थाय च) भद्रे रोजोपगामिनं मार्गं-
मादेशय ।

प्रतीहारी—एदु अमच्चो । [एत्वमात्यः ।]

राक्षसः—(आत्मगतम् ।) अधिकारपदं नाम निर्देषवश्यापि पुरुषस्य मह-
दाशङ्कस्थानम् । कुतः । १६

भयं तावत्सेव्यादभिनिर्वेशते सेवकजनं

ततः प्रत्यासन्नाङ्गवाति हृदये चैव निहितम् ।

ततोऽध्यारूढाणां पदमसुजनद्वेषजननं

गंतिः सोच्छ्रायाणां पतनमनुकूलं कल्यति ॥ १२ ॥

(परिक्रम्य) प्रतीहारी—अमच्च, अभं कुमारो । उपसप्दु णं अमच्चो ।
[अमात्य, अयं कुमारः । उपर्युक्तवेनममात्यः ।]

राक्षसः—(विलोक्य) अयं कुमारस्तिष्ठति य एष

Rākṣasa—(Gesticulating putting on the ornaments on himself and getting up) Good [woman], show [me] the way leading to the king.

Pratīhāri—May the minister come.

Rākṣasa—(To himself) A post of authority is indeed the source [lit. place] of great apprehension (āśaṅkā) to even an innocent [lit. faultless, guiltless] man. Why ?

To start with (tāvat), fear from the one [i. e. the master] to be served, seizes the servant from all sides (abhi-ni-visate). Next, (tataḥ) [fear] from the one very close to [i. e. the favourite of the master] gets itself well established (ni-hita) in just (eva) the heart. Further (tataḥ) the position (padam) of those who have risen high [is] productive (janana) of malice (dveṣa) of men who are far from good (a-su-jana). The course (gati) of those who are elevated (succhṛāya, lit. with elevation), [ever] regards a fall [to be] imminent (anukūla). 12

(Walking about) Pratīhāri—Minister, here [is] the Prince. May the Minister approach him.

Rākṣasa—(Beholding) Here (ayam) stands the Prince, who here (eṣa).

१ राजकुलगामिनं । २ मतिः...पतनमनुरूपं ।

पादग्रे दशमवधाय निश्चलौङ्गीं शूल्यत्वादपरिगृहीततद्विशेषाम् ।
वक्त्रेन्दुं वहति कैरेण दुर्वहाणां कार्याणां कृतमिव गौरवेण नम्रम् ॥११॥

(उपसूत्य) विजयतां कुमारः ।

मल्यकेतुः—आर्य, अभिवादये । इदमासनमास्यताम् । (राक्षसस्तया करोति)

मल्यकेतुः—आर्य, चिरदैर्शनेनार्यस्य वयमुद्विग्नाः ।

राक्षसः—कुमार, प्रयाणे प्रतिविधानमनुतिष्ठता मया कुमारादयमुण्डम्पोऽधिगतः ।

मल्यकेतुः—आर्य, प्रयाणे कथं प्रतिविहितमिति श्रोतुमिच्छामि ।

राक्षसः—कुमार, एवमादिष्टाः कुमारानुयायिनो राजानः । (प्रस्थातव्यमिति पूर्वोक्तं ५-११ पठति)

Having fixed his sight, with all its parts motionless, on the fore-part of [his] feet, [the sight that] on account of its vacant nature, has not comprehended any particulars of that [object of sight], supports (vahati) by [the i. e. on the palm of] his hand [his] moon-like face, [made or bent] low by the weight as it were of the undertakings, difficult to see through [or shoulder, lit. bear, (vah.)]. 13

(Approaching) May the Prince be victorious !

Malayaketu—Noble one, I salute [you]. May this ^{seat} be occupied.

(Rākṣasa does accordingly)

Malayaketu—Noble one, at the sight of the Noble one [coming] after a long period of time, we are upset (or grieved) *ud-vignāḥ*.

Rākṣasa—Prince, by me [busy] making [all the necessary] counter-arrangements in regard to the [military] expedition has this reproof (*upālambha*) by Your Excellency (*kumāra*) been earned.

Malayaketu—I wish to hear as to (*iti*) how the counter-arrangements in regard to [our military] expedition have been made [by the Noble one].

Rākṣasa—Prince, thus have been directed the kings, the followers of the Prince. (Recites *Prasthātavyam* ...etc., uttered before.)

१ निश्चलन्तीं । २ परेण । ३ चिरमदर्शनेना...।

मलयकेतुः—(स्वगतम्) कथं य एव मद्विनाशेन चन्द्रगुतमाराधयितु-
मुद्यतास्त एव मां परिवृण्वन्ति । (प्रकाशम्) आयं, अस्ति कश्चिदः कुसुमपुरं १०
प्रति गच्छति तत आगच्छति वा ।

राक्षसः—अवसितमिदार्नो गतागतप्रयोजनम् । औलपैहोभिर्वयमेव तत्र
गन्तारः ।

मलयकेतुः—(स्वगतम्) विज्ञायते । (प्रकाशम्) यद्येवं ततः किमार्ये-
णायं सलेखः पुरुषः प्रेषितः । १५

राक्षसः—(त्रिलोकय) अये सिद्धार्थकः । भद्रै, किमिदम् ।

सिद्धार्थकः—(सबाधं लज्जा नाट्यन्) पर्सीददु अमन्त्रो । ताडीअन्तेण
मए ण पारिदं रहस्सं धारिदुं । [प्रसीदत्वमात्यः । ताड्यमानेन मया न पारितं
रहस्यं धारयितुम् ।]

राक्षसः—भद्र, कीदृशं रहस्यमिति न खल्ववगच्छामि । २०

सिद्धार्थकः—यं विण्णवेमि ताडीअन्तेण मए । [ननु विज्ञापयामि ताड्य-
मानेन मया] (इत्यद्वौक्ते समयमधोमुखस्थिष्टति)

Malayaketu—(To himself) How, those very [persons] who wish to worship Candragupta by my murder—just those are surrounding me. (Aloud) Noble one, is there any one who is going to Kusumapura or is [just] come from there?

Rākṣasa—Finished now [is] the purpose of going and coming. In just (eva) a few days, we ourselves are reaching there.

Malayaketu—(To himself) [By me] is quite well understood [the real meaning of these words]. (Aloud) If [it is] so, why was this person, with a letter, sent by the Noble one ?

Rākṣasa—(Beholding) Ah ! Siddhārthaka. Good [friend], what [is] this [you are about] ?

Siddhārthaka—(With tears, gesticulating shame) May the Minister be pleased. By me, being belaboured, it was not, found possible to keep the secret.

Rākṣasa—Good [friend], I really do not understand as to what kind of secret [it is that you are referring to].

Siddhārthaka—I say, I humbly state, ‘ by me, being belaboured...’

(With this half stated, stands with face downcast, in fear)

१ पञ्चमै instead of अल्पै । २ यास्यामः । ३ भर...dropped । ४ This passage assigned to Siddhārthaka and the next assigned to Rākṣasa, dropped.

मलयकेतुः—भागुरायण, स्वामिनः पुरस्ताद्वितो लजितो वा नैष कम् थिष्यति । स्वयमेवार्थाय कथय ।

२५ भागुरायणः—यदाज्ञापयति कुमारः । अमात्य, एष कथयति यथाः मात्येन लेखं दत्वा वाचिकं च संदिश्य चन्द्रगुप्तसकारां प्रेषित इति ।

राक्षसः—भद्र सिद्धार्थक, अपि सत्यम् ।

सिद्धार्थकः—(लजां नाटयन्) एवं अतिताडिअन्तेण मए णिवेदितं [एवमतिताड्यमानेन मया निवेदितम् ।]

३० राक्षसः—अनृतमेतत् । ताड्यमानः पुरुषः किमिव न वृयात् ।

मलयकेतुः—सखे भागुरायण, दर्शय लेखम् । वाचिकमेष भृत्यः कथयिष्यति ।

भागुरायणः—अमात्य, अयं लेखः ।

राक्षसः—(वाचीयत्वा) कुमार, शत्रोः प्रयोग एषः ।

मलयकेतुः—लेखस्याद्यन्यार्थमार्येणदमप्याभरणमनुप्रेषितम् । तत्कथं शत्रोः ३५ प्रयोग एषः ।

Mālayaketu—Bhāgurāyaṇa, this one, [either] afraid [or] ashamed, would not tell in the presence of [his] master. Do you yourself tell it to the Noble one.

Bhāgurāyaṇa—As the Prince commands. Minister, this one tells 'Having been given a letter and told a message [which was to be] the oral clue, I was sent by the Minister to Chandragupta.'

Rākṣasa—Good [friend] Siddhārthaka, is [this] true ?

Siddhārthaka—(Gesticulating shame) This [lit. thus] was told by me [when I was] being soundly beaten.

Rākṣasa—Untruth is this. What possibly would a person [while] being beaten, not say ?

Mālayaketu—Friend Bhāgurāyaṇa, show the letter. The oral clue, this servant will tell.

Bhāgurāyaṇa—Minister here [is] the letter.

Rākṣasa—[Having read (it)] Prince, a clever device (prayoga) of the enemy [is] this.

Mālayaketu—In order to ensure that the letter did not remain quite insignificant (śūnya) [by itself], by the Noble one, even this ornament was sent. Then how [is] this a clever device of the enemy ?

१ अनुवाच्य । २ प्रयोगः स्यात् ।

राक्षसः—(आभरणं निर्वर्ण्य) कुमारेणैतन्महामनुप्रेषितम् । मयाव्येत-
क्तसिंश्चित्परितोषस्थाने सिद्धार्थकाय दत्तम् ।

भागुरायणः— ईश्वस्य विशेषतः कुमारेणात्मगात्रादवतार्य प्रसादीकृत-
स्यां परिलागभूमिः ।

मलयकेतुः—वाचिकमैष्यासमादस्मान्छ्रोतव्यमिति लिखितमार्येण । ४०

राक्षसः—कुतो वाचिकं कस्य वाचिकम् । लेख एवास्मदीयो न मवति ।

मलयकेतुः—इयं तर्हि कस्य मुद्रा ।

राक्षसः—कपटमुद्रामुत्पादयितुं शक्नुवन्ति धूर्तीः ।

भागुरायणः—कुमार, सम्यगमात्यो विज्ञापयति । भद्रं सिद्धार्थकं, केनायं
लिखितो लेखः । (सिद्धार्थको राक्षसमुखमवलोक्य तूष्णीमघोमुखास्तिष्ठति) ४५

भागुरायणः—भद्र, अलं पुनरात्मानं ताडयित्वा । कथय ।

Rākṣasa—*(Closely looking at the ornament)* By the Prince
was this sent to me. By me too, on some occasion of joy, was
this given to Siddhārthaka.

Bhāgurāyaṇa—Of this kind [of ornament], especially of
the one that was given as a favour by the Prince, is this
[Siddhārthaka] the [proper] recipient [lit. object of abandonment]?

Malayaketu—‘The oral clue’ too ‘should be heard from
this most trustworthy ‘one’—thus has been written by the
Noble one.

Rākṣasa—Whence [any] oral clue [and] to whom the
oral clue? The letter itself is not ours.

Malayaketu—Whose then is this stamp with the signet-
ring?

Rākṣasa—Cunning [fellows] are capable of fabricating
a counterfeit stamp with the signet-ring.

Bhāgurāyaṇa—Prince, well, does the minister explain.
Good [friend] Siddhārthaka, by whom was this letter written?
(Siddhārthaka, looking at ‘Rākṣasa’s face, remains quiet with
face down-cast.)

१ कुमार नैतन्मयानुप्रेषितम् । कुमारेण मे प्रेषितं कर्त्तिप्रितोषस्थाने । २ ई-
श्वस्थामरणविशेषस्य विशेषतः कुमारेण प्रसादीकृत... । ३ वाचिकमपि सिद्धार्थका-
न्छ्रोतव्य... । ४ ताडयितुम् ।

सिद्धार्थकः—अज, स अडदासेण । [आर्य, शकटदासेन ।]

राक्षसः—कुमार, यदि शकटदासेन लिखितस्तो मयैव लिखितः ।

मलयकेतुः—विजये, शकटदासं द्रष्टुमिच्छामि ।

५० प्रतीहारी—जं कुमारो आणवेदि । [यत्कुमार आशापयति ।]

भागुरायणः—(स्वगतम्) न खल्वनिश्चितार्थमार्यचाणक्यप्रणिषेदः
धास्यन्ति । मवत्ववम् । [प्रकाशम्] कुमार, न कदाचिदपि शकटदासोऽप्य-
स्याग्रतो मया लिखितमिति प्रतिपत्स्यते । अतोऽन्यलिखितमस्यानीयताम् ।
संवाद एवैतद् विमावयिष्यति ।

५५ मलयकेतुः—विजये, एवं क्रियताम् ।

भागुरायणः—कुमार, मैद्रामस्यानयत्वियम् ।

मलयकेतुः—उभयमप्यानीयताम् ।

Siddhārthaka—Noble one, by Śakaṭadāsa [was the latter written].

Rākṣasa—Prince, if [it is] written by Śakaṭadāsa, [it is] written just by myself.

Malayaketu—Vijayā, I wish to see Śakaṭadāsa.

Pratīhārī—As the Prince commands.

Bhāgurāyaṇa—(To himself) The spies of noble Capital would not indeed say [anything] with [its] consequence [lit. undecided, doubtful]. Be it [as it is]. So [I shall manage]. (Aloud) Prince, never would Śakaṭadāsa accept the presence of the Minister [and say], 'by me was [the letter written.]' So, let another writing of his be brought [i.e. produced]. Similarity of hand [lit. letters or syllables, (rarely) itself will make this [matter] quite clear.

Malayaketu—Vijayā, [let the matter] be so done.

Bhāgurāyaṇa—Prince, let her [i.yam. lit. this one] be the signet-ring too [used for stamping].

Malayaketu—May even both be brought.

१ Before this some read आगत्य शकटदासो वा सोऽयं लेख इति
मिश्राय पूर्ववृत्तं प्रकाशयेत् । एवं सति संदिहानो मलयकेतुरस्मिन्प्रयोगे सम्भवते । २ अतो लिखितान्तरमस्या...। also अतः प्रतिलिखित in some instances
३ प्रतीहारी—कुमार, मुद्रावि ।

प्रतीहारी—जं कुमारो आणवेदि । [यस्कुमार आज्ञापयति ।] (इति निष्कम्य पुनः प्रविश्य) कुमार, इदं तं सअद्दासेण सहस्यलिहिदं पञ्चां मुद्रावि । [कुमार, इदं तच्छकटदासेन स्वहस्तलिखितं पञ्चं मुद्रापि ।] ६०

मलयकेतुः—(उभयमपि विलोक्य) आर्य, संवदन्त्यक्षराणि ।

राक्षसः—(स्वगतम्) संवदन्त्यक्षराणि । शैकटदासस्तु मित्रमिति च विसंव-// दन्त्यक्षराणि । किं नु शकटदासेन ।

स्मृतं स्यात्पुत्रदाराणां विस्मृतस्वामिभक्तिना ।

चलेष्वर्थेषु लुच्येन न यशःस्वनपायिषु ॥ १४ ॥

अथवा कः संदेहः ।

मुद्रा तस्य कराङ्गुलिप्रणयिनी सिद्धार्थकस्तत्सुह-

त्तस्यैवापरलेख्यसूचितमिदं लेख्यं प्रयोगाश्रयम् ।

Pratihāri—As the Prince commands. (With this, going [and] entering again) Prince, here [is] that letter written by Śakaṭadāsa with his own hand and the signet-ring too.

Malayaketu—(Observing both) Noble one, the letters (akṣarāṇi) tally.

Rākṣasa—But the letters [i. e. words] 'Śakaṭadāsa' and 'friend' do not well go together (visāmī-vadanti). It is possible (kim nu) that by Śakaṭadāsa

Were remembered [not without anguish] his wife and son, having forgotten [his] loyalty to the master [thus proving himself to be] enamoured (lubdha) of flitting things, [-and-] not of glory everlasting [lit. that knows no end] (an-apāyi)] ? 14

Or, what doubt [is there] ?

The signet-ring [is] one that ever has been in close contact (pratiayinī), [lit, in love] with the finger of his hand. Siddhārthaka [is] his friend. This letter, the basis of the [foul] device [of the enemy] is just his [and of none else —(tasyaiva)], [as is] indicated by this other letter [written by him]. Very (su) evidently (vyatkam), by Śakaṭa, having entered into a pact (sandhāya) with those skilled (pañu) in [brining about] a dissension (bheda), [being

१ नाख्येन विलोक्य । २ शकट...राणि dropped.

सुव्यर्जनं शकटेन भेदपद्मिः संधाय सार्धं पैरे-

र्मर्तुस्नेहपराङ्मुखेन कृपणं प्राणार्थिना चेष्टितम् ॥ १५ ॥

मलयकेतुः—(विलोक्य) आर्य, अलंकारत्रयं श्रीमता यदनुग्रेशितं तदुपभिति यह्निलितं तन्मध्यात्किमिदमेकम् । (निर्वर्ण्यात्मगतम्) कथं तातेन भूमिदमाभरणम् । (प्रकाशम्) आर्य, कुतोऽयमलंकारः ।

राक्षसः—क्रयादधिगतः ।

५ मलयकेतुः—विजये, अपि प्रत्यभिजानासि भूषणमिदम् ।

प्रतीहारी—(निर्वर्ण्य सबाध्पम्) कुमार, कहं ण पञ्चभिजाणामि । सुग्रीहीदणामधेण पवदीसरेण धारिदपुव्वं । [कुमार, कथं न प्रत्यभिवानः इदं सुग्रीहीतनामधेयेन पर्वतेश्वरेण धारितपूर्वम् ।]

मलयकेतुः—(सबाध्पम्) हा तात,

पतानि तानि तवं भूषणवल्लभस्य

गात्रोचितानि कुलभूषण भूषणानि

himself] full of eagerness for [saving his own] life, with [his] face turned away from affection for [i.e. loyalty to] his master, has this miserable act been done (*krpaṇa cestitam*).

Malayaketu (*Observing*)—Noble one is this one, from in midst of that about which was written — ‘The set of three ornaments which has been sent by the illustrious one, that has been received, is this [ornament worn by you] one (*Looking at himself*) How? this [is the ornament], formerly worn by [your] father! (*ALOUD*) Noble one, whence [was] this ornament [selected by you]?

Rākṣasa—[It was] secured by purchase.

Malayaketu—Vijayā, do you recognize this ornament?

Pratihāri: (*Closely looking at it, with tears*) Prince, shall I not recognize [it]? This [ornament] was formerly [being] worn by Parvateśvara of well invoked name.

Malayaketu—(*With tears*) Alas! Father!

These are those [well-known] ornaments, becoming [well-suited to] the limbs of you, who loved to wear ornaments. O ornament of the family — by which you were made to appear to advantage, with your moon-like face made

१ वणिम्यः क्रयां... २ गुणवल्लभ वल्लभानि also, तव वल्लभभूषणात्

३ यैः शोभितोऽसि मुखचन्द्रकृतावभासो
नक्षत्रवानिव शरत्समयप्रदोषः ॥ १६ ॥

राक्षसः— (स्वगतम्) कथं पर्वतेश्वरेण वृतपूर्वीणीत्याह । व्यक्तमेवास्य
मूषणानि (प्रकाशम्) एतान्यपि चाणक्यप्रयुक्तेन विणिगजेनास्मासु विक्रीतानि ।

मल्यकेतुः— आर्य, तातेन वृतपूर्वीणां विशेषतश्चन्द्रगुसहस्तगतानां क्रया-
दधिगमः कथं युज्यते । अथवा युज्यत एवैतत् । कुतः ।

चन्द्रगुसस्य विक्रेतुराधिकं लाभमिच्छतः ।

कल्पिता मूल्यमेतेषां क्रूरेण भघता घयम् ॥ १७ ॥

राक्षसः— (स्वगतम्) अहो सुमिलिष्टेऽभूच्छन्त्रप्रयोगः । कुतः ।

लेखोऽयं न मैमेति नोक्तरमिदं मुद्रा मदीया यतः

सौहार्दं शकटेन खण्डितामिति अद्देयमेतत्कथम् ।

lustrous, like the evening of the autumnal season, made resplendent by the moon [risen] at its opening (mukha), and possessed of constellations.

Rākṣasa—(To himself) How does [she] say formerly worn by Parvateśvara? Evidently [then these are] his ornaments. (Aloud) These too were sold on to us by the merchant-folk employed by Cāṇakya.

Malayaketu—Noble one, of [ornaments] formerly worn by [my] father, especially of those that had fallen into [lit, gone to] the hands of Candragupta, how does the acquisition by purchase stand to reason? Or, this does stand to reason [quite] definitely (eva). Why?

By your honour (bhavatā), cruel [at heart], have we been fixed up as the price of these [ornaments] for Candragupta, the seller, desirous of a greater profit. 17

Rākṣasa—(To himself) Oh! the enemys' device has been very systematically arranged (susliṣṭa). Why?

There is no reply [possible] to this effect 'this letter is not mine', in so far as the signet-ring is mine. 'By Sakaṭa, friendship has been broken'—how would this [explanation] be credible? Who indeed would consider possible the sale of ornaments in the case [i.e. on the part]

१ तान्येव चाणक्य... (प्रकाशम्) एतान्यपि dropped । २ लाभमिच्छत ।
३ सुमिलिष्टे दूषण (भूषण) प्रयोगः । ४ मम नेति ।

मौर्ये भूषणविक्रयं नरपतौ को नाम संभावये-

॥ तस्मात्संप्रतिपत्तिरेव हि वरं न ग्राम्यमत्रोत्तरम् ॥ १८ ॥

मलयकेतुः—एतदार्थे पृच्छामि ।

॥ राक्षसः—कुमार, य आर्यस्तं पृच्छ । वयमिदानीमनार्याः संवृत्ताः ।

मलयकेतुः—

मौर्योऽसौ स्वामिपुत्रः परिचरणपरो मित्रपुत्रस्त्वाहं
दाता सोऽर्थस्य तु भयं स्वमतमनुगतस्त्वं तु मह्यं ददासि ।

दास्यं सत्कारपूर्वं ननु सचिवपदं तत्र ते स्वाम्यमत्वं

॥ स्वार्ये कस्मिन्समीहा पुनरधिकतरे त्वामनार्यं करोति ॥ १९ ॥

राक्षसः—कुमार, एवमयुक्तव्याहारिणा भवतैव निर्णयो दर्त्तेः ।

(‘मौर्योऽसौ स्वामिपुत्र’ इति युधमदस्मदोर्व्यत्ययेन पठति)

of Maurya, lord of men? A complete (sam) admission (pratipatti) itself, therefore, is better certainly (hi), in the matter (atra), [and] not a rustic (grāmyam) reply. 18

Malayayaketu—This, I [would] ask of the Noble one.

Rākṣasa—Prince, ask the one who is ‘noble’. We have now become ‘ignoble’ [ones].

Malayaketu—

That Maurya [is] the son of your master [while] I am the son of your friend, intent on waiting upon you. He is the giver of wealth to you, [while] following your own view you give me wealth. The post of the minister there, I say (nanu) [is] to you slavery [and little more than that] attended [lit., preceded] by honour, [the same] here [is] the state of [being] the master. An eager desire (sāmīhā) with regard to what greater self-interest, again, is making you an ignoble person? 19

Rākṣasa—Prince, the decision has been given by just your excellency (bhavatā), [thus] making an improper statement.

(Repeats the verse ‘Mauryosau svāmiputraḥ’ etc. with [its forms of the pronouns] ‘You’ and ‘I’ interchanged)

१ हि भवेद्ग्राम्य...also न ग्राहामत्रोत्तरम् । २ परपरिचरणो । ३ एवम्
अभियुक्तव्याहारेणैव निर्णयो । ४ after this भवतु । तव को दोषः added ।

मलयकेतुः— (लेखमलंकरणस्थगिकां च निर्दिश्य) इदमिदार्नी किम् ।

राक्षसः— (सबाष्पम्) विधिविलसितम् । कुतः ।

भूत्यत्वे परिभावधामनि सति स्नेहात्प्रभूणां सतां
पुत्रेभ्यः कृतवेदिनां कृतधियां येषां न भिन्ना वयम् ।

ते लोकस्य परीक्षकाः शितिभूतः पापेन येन क्षता-

स्तस्येदं विपूलं विधेविलसितं पुंसां प्रयत्नच्छिदः ॥ २० ॥

मलयकेतुः— (सरोषम्) किमद्यापि निहूनयते एव । विधेः किलैतद्व्यवसितं ॥
नै लोभस्य । अनार्यं,

कन्यां तीव्रविषप्रयोगाविषमां कृत्वा कृतद्वयं त्वया
विश्रम्भप्रवणः पुरा मम पिता नीतः कथाशेषताम् ।

Malayketu—(Pointing to the letter and the casket of ornaments)
Now what [is your explanation about] this ?

Rākṣasa—(With tears) Destiny's [wanton] sport. Why ?

This is the ample [i. e. wanton] sport of that Destiny, the destroyer (*chid*) of the efforts of men, by which sinful (*pāpin*) one, were slain [*kṣatāḥ*—lit. wounded] those lords of the earth of repute], [competent] judges (*parīkṣakāḥ*) of men, [in the esteem] of whom, ever greatly remembering [the good turn] done [to them] (*kṛtavedināḥ*) [and] with cultivated minds (*kṛtadhiyāḥ*) that they were, we were not different from their sons, — [even] while there was [on our part] the state of being [their] servants, the [veriest] abode of insults (*paribhāvadlāman*), despite [also] the fact that they were the sovereign rulers (*prabhavaḥ*). 20

Malayketu—(With wrath) What ? Is [the truth] being just concealed even now ? Certainly [you] would feign make people believe, *kila*] this is the doing of Destiny, [and] not [that] of [your] greed. Ignoble [one],

Having employed (*kṛtvā*) the maiden, terrible (*viṣamā*) on account of [her having] an intimate contact (*prayoga*) with [and digestion of] virulent (*tīvra*) poison, by you, O ungrateful [wretch], was my father [ever] inclined to

१ परिभूतिधामनि । २ येषामभिन्ना । ३ विफलं । ४ न ममेति । also
without the danda after निहूनयते एव,...न लोभस्येति । ५ कृतधनात्मना ।

संप्रत्याहितगैरवेण भवता मन्त्राधिकारे रिपैं।

प्रारब्धाः प्रलेयाय मांसवदहो विक्रेतुमेते वयम् ॥ २१ ॥

राक्षसः— (स्वगतम्) अयमपरो गण्डस्योपरि स्फोटः । (प्रकाशम् क्षमा पिधाय) शान्तं पापं शान्तं पापम् । नैहां पर्यंते श्वे विषकन्यां प्रयुक्तवान् ।

मल्यकेतुः—केन तर्हि व्यापादितस्तातः ।

राक्षसः—दैवमत्र प्रष्टव्यम् ।

मलयकेतुः—(सक्रोधम्) दैवमत्र प्रष्टव्यम् । नक्षपणको जीवसिद्धिः ।

राक्षसः—(स्वगतम्) कथं जीवसिद्धिरपि चाणक्यैप्रणिधिः । हन्त शु.

भिर्में हृदयमपि स्वीकृतम् ।

मलयकेतुः—(सक्रीघम्) भासुरक, आज्ञाप्यतां सेनापतिः शिखरसेनः।
य एते राक्षसेन सह सुहृत्तामुत्पाद्यासमच्छरीद्रोहेण चन्द्रगुतमाराधयितुकाः।

[repose] confidence [in 'you], reduced to the state (*niltah*) of having only stories [about him] remaining [behind]. [And] now, we are about to be sold, like '[a handful of] flesh, for our utter destruction (*pra-laya*), to the enemy, by your worthy presence (*bhavatā*) that has set a high value (*āhī-gaurava*) on the office of [giving] counsel (*mantra*) [to the enemy, Candragupta].

Rākṣasa—(To himself) Here is another pimple [grown] upon a boil. (Aloud, covering his ears) Evil be deprecated, evil be deprecated. I did not employ the poison-maiden against Parvateśvara.

Malayaketu—By whom was then [my] father caused to be murdered?

Rākṣasa—Fate is to be asked [to give an answer] in this matter.

Malayaketu—(With anger) *Fate is to be asked,*
Kṣapāyaka Jivasiddhi.

Rākṣasa—(To himself) How ? Jīvasiddhi too [is] Cāp
akya's spy. Alas ! by the enemies, even my heart has been
made their own (svikṛtam).

Malayaketu—(With anger). Bhāsuraka, let General Sikharasena, be commanded. These five kings who having formed friendship with Rāksasa, are desirous of worshipping

१ पुनराममांस... । २ अपापोऽहं पर्वतेश्वरे । ३ चाणक्यप्रयुक्तः ।

पञ्च राजानः कौलूतश्चित्रवर्मा, मलयनरपतिः सिंहनादः, काश्मीरः पुष्कराक्षः, १०
सिन्धुराजः सिन्धुषेणः, पारसीकाधिपो मेघनाद इति । एतेषु त्रयः प्रथमे मदीयां
मूर्मिं कामयन्ते ते गम्भीरक्षमभिनीय पांशुमिः पूर्यन्ताम् । इतरौ तु हस्ति-
बलकामुकौ हस्तिनैव धात्येतमिति ।

पुरुषः—तैः । [तथा ।]

(इति निष्कान्तः)

मलयकेतुः—राक्षस राक्षस, नाइं निश्चमधाती राक्षसो मलयकेतुः ख्व-१५
हम् । तदृच्छ समौश्रीयतां सर्वात्मना चन्द्रगुप्तः । पश्य ।

चिष्णुगुप्तं च मौर्यं च सममध्यागतौ त्वया ।

उम्मूलयितुमीशोऽहं त्रिवर्गमिव दुर्नेयः ॥ २२ ॥

Candragupta by plotting against (*droha*) our person—[the five viz.,] Citravarman of Kulūta; Siṁhanāda king of Malaya; Puṣkarākṣa of Kashmīra; Sindhuṣeṇa, king of Sindhu; [and] Meghanāda, the lord of Pārasikas—the first three among these long for my territory:— they having been led to a deep pit (*svabhra*), should be burried deep under earth [lit. by means of particles of earth]. The other two, however, eagerly wishing [to have my] elephant-force should be put to death by [being trampled under the feet of] an elephant itself.

Puruṣa—Accordingly [shall I do] (*With this he goes out*)

Malayaketu—Rākṣasa, I am not [Rākṣasa] demon, murdering [a person] by [taking him into] confidence. I am, indeed, Malayaketu—Go then and let Candragupta be resorted to with all your heart (*sarvātmanā*). See

Viṣṇugupta and [also] Maurya, even [when] come with you [as the third], I am able to uproot, like bad policy (*durnayah*), [able to uproot] the group of the three [secular objects of human life viz., Dharma, Artha and Kāma]. 22

१ पारसीकाधिराजो मेघाक्षः । ...बलकामौ । २ जं कुमारो आणवेदी । ३
समाधय...चन्द्रगुप्तम् ।

भागुरायणः—कुमार, कृतं कालहरणेन । सांप्रतमेव कुसुमपुरेन
प्रतिष्ठन्तामसद्वलानि ।

गौडीनां लोध्रधूलीपरिमिंलधवलान्धूमयन्तः कपोला—
क्षिलुन्तः कृष्णमानं भ्रमरकुलस्त्रः कुञ्जितस्यालकस्य ।
पांशुस्तम्बा वलानां तुरगखुरपुटक्षोदलव्यात्मलाभाः
शत्रूणामुत्तमाङ्गे गजमदसलिलच्छन्मूलाः पतन्तु ॥ २३ ॥

(सपरिजनो निष्क्रान्तो मलये—

राक्षसः—(सवेगम्) हा धिक्षष्टम् । तेऽपि धातिता शित्रवर्गाः
पस्तिनः । तत्कथं सहद्विनाशाय राक्षसश्चेष्टते न रिपुविनाशाय । तर्तुं
मन्दभायः करवाणि ।

Bhāgurāyana—Prince, away with wasting time. let our armies march [forthwith] for besieging Kusumapuri.

Let columns of the armies taking their being (labili malābhāḥ) thanks to the stamping (kṣodra) by the soldiers (pūra) hoofs of the horses, fall on the heads (uttamāḥ) of the enemies, [—columns of dust—] with their roots [i.e. bases of the earth,] cut off by the water of the ichor of the elephants [flowing profusely and covering the earth rendering smoky [in the process], the cheeks of the fair women, white with the fragrant paint (parimala) of the pollen (dhūli) of the lodhra-flowers [and] obscuring (kṣitāḥ lit, afflicting) the dark hue (kṛṣṇimā), of their curly (kuñcita) hair, glistening like swarms of bees.

(Exit Malayaketu with his retinue)

Rākṣasa—(With emotion) Alas ! Oh, fie !

Even those poor ones, headed by Citravarman, have been put to death. How then [is it that] Rākṣasa acts in the destruction of his friends, not for that of the enemies ? Then what shall I, unfortunate [that I am], do now ?

१ भागुरायणः—कृतं काल... । २ आशाप्यन्ताम् instead of प्रतिष्ठन्ताम्
३ बहुलान् । ४ खुरपुटक्षोभ ।

किं गच्छामि तपोवनं न तपसा शाम्येत्स्वैरं मनः
 किं भर्वृननुयामि जीवति रिपौ खीणामियं योग्यता ।
 किं वा खङ्गसखः पतारम्यरिवले नैतत्त्वं युक्तं भवे—
 च्वेतश्चन्द्रनासमोक्षरभसं रुद्ध्यात्कृतैर्जनं न चेत् ॥ २४ ॥

(इति निष्कान्तः)

इति कूटलेखो नाम पञ्चमोऽङ्कः ।

Shall I repair to a penance-grove? [But my] mind with [the feeling of] animosity [still affecting it] would not attain peace by penance. Shall I follow [my] masters [in death]? [but] while the enemy is [yet] alive, this is the right course (*yogyatā*) for *women* to follow. Or shall I, with the sword as companion, fall on the army of the enemy? This also would not be proper. My mind—if it is not ungrateful—impatient (*rabhasam*) for the release of Candanadāsa, would obstruct [me from taking recourse to the last alternative].

24

(With this exit)

Thus ends the Fifth Act called
 ' The Artful Letter '

१ नैदं न युक्तम्; नैतत्त्वं युक्तम् । २ कृतशं न चेत् ।

षष्ठोऽङ्कः ।

(ततः प्रविशत्यलङ्कृतः सहर्षः सिद्धार्थकः)

सिद्धार्थकः—

जथादि जलदणीलो केसवो केसिधार्दी
जथादि अ जणादिद्विचन्द्रमा चन्दउत्तो ।
जथादि जथणकज्जं जाव काऊण सव्वं
पाडिहदपरपक्खा अज्जचाणकणीदी ॥ १ ॥

[जयति जलदनीलः केशवः केशिधाती जयति च जनदृष्टिचन्द्रमाश्नद्गुः
जयति जयनकार्ये यावत्कृत्वा सर्वे प्रतिहतपरपक्षार्थचाणक्यनीतिः ॥ १ ॥]

दाव चिरस्स कालस्स पिअवअस्सं समिद्धथअं पेक्खामि । (परिक्रमाकले
च) एसो मे पिअवअस्सओ समिद्धाथओ इदो एव आअच्छादि । जाम
उपसप्पामि । [तावाचिरस्य कालस्य प्रियवयस्य समिद्धार्थकं ग्रेक्षे । एव
प्रियवयस्यः समिद्धार्थकं इत एवागच्छति । यावदेनमुपसर्पामि ।]

(ततः प्रविशति समिद्धार्थकः)

ACT VI

(*Then enter Siddhārthaka decked and in joy*)

Siddhārthaka—Victorious is Keśava, dark [lit, blue] like a cloud, the killer of [the demon] Keśin. And victorious is Candragupta, the moon, the eyes of the People. Victorious is the policy of revered Cāṇakya, which has put down the enemy's side, having accomplished every purpose (*kāryam*), without exception, (*yāvat sarvam*) of the means of victory (*jayana*).

I shall (*tāvai*) see [my] dear friend, Samiddhārthaka after a long time. (*Walking about and beholding*) Here dear friend Samiddhārthaka is coming over just here. I shall just approach him.

(*Then enter Samiddhārthaka*)

१ समृद्धार्थकः ।

समिद्धार्थकः—

संदाचे तारेसाणं गेहुसवे सुहावन्ताणं ।

हिअअट्टिदाणं विहवा विरहे मित्ताणं दूणान्दि ॥ २ ॥

[संतापे तारेसानां गेहोत्सवे सुखायमानानाम् ।

हृदयस्थितानां विमवा विरहे मित्राणां दूनयन्ति ॥ २ ॥]

सुं च मण मलअकेदुकडआदो पिअवअस्सओ सिद्धत्थओ आअदो ति ।
ता जाव णं अण्णेसामि । (इति परिकामति । विलोक्य) एसो सिद्धत्थओ ।
[श्रुतं च मया मलयकेतुकटकादियवयस्यः सिद्धार्थक आगत इति । तचाव-५
देनमन्विष्यामि ।...एष सिद्धार्थकः ।

सिद्धार्थकः—(उपसृत्य) कहं समिद्धत्थओ । अवि सुहं पिअवअस्सस ।
[कथं समिद्धार्थकः । अपि सुखं प्रियवयस्यस्य ।] (इत्योन्यमालिङ्गतः)

समिद्धार्थकः—वअस्स कुदो मे सुहं जेणं तुमं चिरप्पवासपच्चागदो वि
अज्जण मे गेहं आअच्छसि । [वयस्य, कुतो मे सुखं येन त्वं चिरप्रवासप्रत्या-१०
गतोऽप्यथ न मे गेहमागच्छसि ।]

सिद्धार्थकः—पषीददु व अस्सो । दिणमेत्तो एव अज्जवाणकेन आणत्तोषि
जह सिद्धत्थअ गच्छं एदं पिओदैन्तं देवस्य चन्दसिरिणो पिवेदेहिति ।

Samiddhārthaka—

Prosperous circumstances (*vibhavah*) cause grief (*dūnayayanti*) [to people] in the absence of [lit. separation from] friends, present in their [the people's] heart, the moons [lit. lords or stars] in extreme trouble (*santāpa*), [and] who enjoy pleasures on the occasion of festivities at the house. 2

And by me has been heard [the news] .that [my] dear friend Siddhārthaka has arrived from the camp of Malayaketu. (With this walks about. Seeing) Here [is] Siddhārthaka.

Siddhārthaka—(Approaching) How [it, is] Samiddhārthaka. Is [my] dear friend happy? (With this, the two embrace each other)

Samiddhārthaka—Friend, whence could I be happy, as (*yēna*) you, though returned after a long journey, are not coming to my house?

Siddhārthaka—May the friend be pleased. No sooner was I seen by revered Cāṇakya than was I ordered 'Siddhār-

१ सन्तवेन्तो आवाणएसु गेहुसवेसु तहिन्चं । २ दूमान्ति । ३ पिअ ।

तंदो एदस्स णिवेदिअ एवं अणुभूदपतिथवप्पसादो अहं पिअवअस्सं पेविलुं
१५तुह एव गेहं चालिदोहि । [प्रसीदतु वयस्यः । दृष्टमात्र एव आर्यचाणक्येनाह-
सोऽसि यथा सिद्धार्थक गच्छ हमं प्रियोदन्तं देवस्य चन्द्रश्रिये निवेदयेति ।
तत एतसै निवेद्यैवमनुभूतपार्थिवप्रसादोऽहं प्रियवयस्यं प्रोक्षितुं तवैत गेहं
चलितोऽसि ।]

समिद्धार्थकः—वअस्स, जदि मे सुणिदव्वं भोदि तदो कहेहि किं तं पिं
२०जं पिअदंसणस्स चन्द्रसिरिणो णिवेदिदं । [वयस्य, यदि मे श्रोतव्यं भवति
ततः कथय किं तत्प्रियं यत् प्रियदश्मनाय चन्द्रश्रिये निवेदितम् ।]

सिद्धार्थकः—वअस्स किं तुहवि असुणिदव्वं आर्थि । ता णिसामेहि ।
अर्थि दाव चाणक्णीदिमोहिदमदिगा मलअकेदुहदएण णिकासिअ रक्षणं
हदा चित्तवम्ममुहा प्पहाणा प्रश्न याथिवा । तदो असमिक्खकारी एते
२५दुराआरोति उद्दिश्य अलयकेदुकडभूमिं कुसलदाए भअविलोल्सेसेणिक-
परिवारेतु सकं सकं विसअं सभअं प्पथिदेसु पाथिवेतु णिविण्णहि अएसु
सअलसामन्तेतु भद्रभडपुरिसदत्तिङ्गरादबलउत्तराअनेणमागुराअणरोहिदत्त

thaka, go. Communicate this happy tidings to His Majesty of moon-like splendour'. After that having communicated it to him and secured [lit. experienced] the royal favour in this manner, I had started just towards your house, to see [my] dear friend.

Samiddhārthaka—Friend, if it be fit to be heard by me, then tell [me] what that agreeable [news is] which has been communicated to the one possessed of moon-like splendour, [and] pleasant in appearance,

Siddhārthaka—Friend, what [is there] which should not be told to 'you even? Therefore, listen. Now it happened (*astitīvat*) that by the accursed Malayaketu, with his mind deluded by the policy of Cāṇakya, having banished Rākṣas, the five principal kings, which Citravarman as the main, were put to death. Then when the [other] kings in apprehension, started each to his own territory, for safety, with the remaining soldiers and retinue ill at ease through fear, having left the camp-site of Malayaketu, with the thought 'Of evil conduct

१ देवस्स । २ मअविलोलसेणिअपरिवारा सर्कं सकं विसअं अमिपत्थिद
परिवा । तदो महमड... ।

विजयम्भेष्यमुहोहि संजामिअ गिहीदो मलयकेदु । [वयस्य, किं तवाप्यकथयि-
तव्यमर्ति । तान्निशामय । अति तावचाणकयनीतिमोहितमतिना मलयकेतुहतकेन
निष्कास्य राक्षसं हता श्वित्रवर्मप्रसुखाः प्रधानः पञ्च पार्थिवाः । ततोऽसमीक्ष्य-३०
कार्येष दुराचार इत्युज्जित्वा मलयकेतुकटकमूर्मि कुशलतायै भयविलोलशेष-
सेनिकपरिवारेषु स्वकं स्वकं विषयं समयं प्राप्तिषेषु पार्थिवेषु, निर्विणवद्वद्येषु
सकलसामन्तेषु, भद्रभटपुरुषदत्तिङ्गरातबलगुप्तराजसेनभागुरायणरोहिताक्षविजय-
वर्मप्रसुखैः संयम्य गृहीतो मलयकेतुः ।]

समिद्धार्थकः—वअस्स, भद्रभटपुरुषा किल देवस्य चन्दउत्तर्स्य अवरत्ता३५
मलयकेदुं समासिदा इति लोए मन्ती अदि । ता किणिमित्तं कुकविकिदणाडअस्स
विअ अण्णं मुहे अण्णं णिव्वहणे । [वयस्य, भद्रभटप्रसुखाः किल देवाच्चन्द्र-
गुप्तादपरक्ता मलयकेतुं समाश्रिता इति लोके मन्त्यते । तर्किनिमित्तं कुकविकृत
नाटकस्येवान्यन्मुखेऽन्यनिर्वहणे ।]

सिद्धार्थकः—वअस्स, देवंगदीए विअ असुणिर्देंगदीए णमो अज्जचाण-४०
कृणीदिए । [वयस्य, दैवगत्या इवाश्रुतगत्यै नम आर्यचाणकयनीतै ।]

समिद्धार्थकः—तदो तदो । [ततस्ततः ।]

is this one who perpetrates [actions] without [any] consideration', when all the vassals were dejected in their hearts; Malayaketu was captured, having been bound down by Bhadrabhaṭa, Pursuṣadatta, Dīnagarāṭa, Balagupta, Rājasena, Bhāgurāyaṇa, Rohitākṣa, Vijayavarmā and others.

Samiddhārthaka—Friend, it was indeed being said among the people that [men] headed by Bhadrabhaṭa, having been disaffected towards His Majesty Candragupta, had resorted to Malayaketu. On what account then [is this], one thing in the beginning (*mukha*), and another at the end (*nirvahāḥ*), as [in the case] of a play composed by a bad poet?

Siddhārthaka—Friend, a salutation to the policy of revered Cāṇakya as to the course of Fate, with its gait [or foot-steps] unheard [or past understanding].

Samiddhārthaka—What then? What then?

१ विजयवर्मोहि । २ तवाप्यश्रोतव्यम् । ३ चन्द्रसिरिणो । ४ देवणदीए ।
५ अमुणिदंगदीए ।

सिध्दार्थकः— तदो पभूदसारसाहणसमेदेण इदो णिकमिज अज्जचाणक्ये पठिवण्णं अराअलोअं असेसं मिलेच्छबलं । [ततः प्रभूतसारसाधनसमेतेनेत्रै ४८निष्कम्यार्थचाणक्येन प्रातिपन्नमराजलोकमशेषं म्लेच्छबलम् ।]

समिध्दार्थकः— वअस्स, कहिं तं । [वयस्य, कुत्र तत् ।]

सिध्दार्थकः— जाहि एदे [यत्रैते]

अदिसअगुरुण दाणदप्येण दन्ती
सजलजलदलीलामुद्वहन्तो णदन्ति ।
कसपहरभयण जाअम्पकोत्तरंगा
गिहिदजअणसद्वा संपथन्ते तुरङ्गा ॥ ३ ॥

[अतिशयगुरुकेण दानदप्येण दान्तिनः सजलजदलीलामुद्वहन्तो नदन्ति ।
कशाप्रहरभयेन जातकम्पोत्तरङ्गौ गृहीतजयनशब्दः संपत्तान्ति तुरङ्गाः ॥]

समिध्दार्थकः— वअस्स, एदं दावं चिष्टदु । तहा सव्वलोअपच्चक्षं उज्जिदाहिआरो चिष्टिअ अज्जचाणको किं पुहो वि तं एव्य मन्तिपदं आस्दो ।
५० [वयस्य, एतत्तावचित्तिष्ठतु । तथा । सर्वलोकप्रत्यक्षमुज्जित ॥ धिकारः स्थित्वार्थचाणक्यः किं पुनरपि तदेव मन्त्रिपदमारुदः ।]

Siddhāarthaka—Then by revered Cāṇakya, accompanied by a big (*prabhūta*) picked (*sāra*) army (*Sādhana*), having got out from here, was (*attacked or*) captured (*pratipanna*) the entire (*asesa*) Mlechha army, with no royal folk [to lead it].

Samiddhārthaka—Friend, where [did] it [happen]?

Siddhāarthaka—[There] where these tuskers (*dantināḥ*)

With superabundant (*atisaya guruka*) pride of ichor are grunting (*nadanti*) having (*udvahantah*) the grace of clouds [surcharged] with water, [which too rumble, *nadanti*] [and] horses with waves [i. e. wavelike motion] among them, started on account of the trembling [produced] through the fear of the stroke of the whip (*kasā*) [and] with the sounds of victory [well] received (*grhita*), are rushing on.

Samiddhārthaka—Friend, let this remain for a while. Why did revered Cāṇakya, having in that way renounced office in the presence of all people, again accept the same minister's post ?

१ सअल्लाअलोअसाहिअं । २ सजा । ३ जातकम्पोत्तराङ्गाः ।

सिध्दार्थकः— अदिमुद्दोसि दाणि तुमं जो अमच्चरक्खसेण वि अणत-
गाहिदपुन्वं अज्जचाणक्करिदं अवगाहिदुं इच्छसि । [अतिमुग्धोऽसीदानीं त्वं
यदमात्यराक्षसेनाप्यनवगा हितपूर्वमायंचाणक्यचरितमवगाहितुभिच्छसि ।]

समिध्दार्थकः— वअस्स, अमच्चरक्खसो संपदं कहिं । [वयस्य, अमात्य-१,
राक्षसः सांप्रतं कुत्र ।]

सिध्दार्थकः— तस्मै भवविलोले वड्माणे मलअकेदुकडआदो णिक्कमिअ
उदुम्बरणामहेण चरेण अणुसंविज्ञमाणो इमं पाडलिउत्तं आअदोत्ति अज्ज-
चाणक्स्य णिवेदिदं । [तस्मिन्भयविलोले वर्द्धमाने मलयकेतुकटकाणिक्षम्यो-
दुम्बरनामधेयेन चरेणानुसंधीयमान इदं पाटलिपुत्रमागत इत्यायंचाणक्याय १५
निवेदितम् ।]

समिध्दार्थकः— वअस्स, तहा णाम अमच्चरक्खसो णन्दरज्जपच्चाणअणे
किदव्वसामो णिक्कमिअ संपदं अकिदत्यो पुणोवि इमं पाडलिउत्तं आअदो
एव । [वयस्य, तथा नामामात्यराक्षसो नन्दराज्यप्रत्यानयने कृतव्यवसायो
निक्षम्य सांन्तमकृतार्थः पुनरपीदं पाटलिपुत्रमागत एव ।] २०

सिध्दार्थकः— वअस्स, तक्षेमि चन्दणदाससिणेहेणात्ति । [वयस्य, तर्क्यामि
चन्दनदासस्नेहेनेति ।]

Siddhārthaka— An extra-ordinary (*ati*) simpleton you are, now that you wish to fathom the doings (*carita*) of revered Cāṇakya, not fathomed before by even minister Rākṣasa.

Samiddhārthaka— Friend, where [is] Minister Rākṣasa now ?

Siddhārthaka— It has been reported to revered Cāṇakya that when that commotion (*vilola*) through fear began to increase, [he] having got out of the camp of Malayaketu, closely followed (*anusandhiyamānah*) by a spy, Udumbara by name, has come here to Pāṭaliputra.

Samiddhārthaka— Friend, minister Rākṣasa, having indeed escaped, in that manner, with a resolve made in regard to the restoration of the kingdom of the Nandas, has in point of fact (*eva*) now come back again here to Pāṭaliputra, without his goal [*object, artha*] being achieved !

Siddhārthaka— Friend, I guess [Rākṣasa has come back to Pāṭalipuara] on account of [his] affection for Candanadāsa.

१ बुद्धि । २ तस्मि एव काले मलअ... । ३ अणुसरीअन्तो ।

समिध्दार्थकः— वअस्स, चन्दणदासस्स मोक्खं विअ पेक्खामि । [वयस्, चन्दनदासस्य मोक्षमिव प्रेक्षे ।]

२५ सिध्दार्थकः— कुदो से अधण्णस्स मोक्खो । सो कखु संपदं अज्जचाण कस्स आणत्तीए दुवेहिं अहोहिं वज्जट्टाणं पत्रोसिअ वावादइदव्वो । [कुतोऽस्य धनस्य भोक्षः । स खलु सांप्रतमार्यचाणक्यस्याज्ञप्त्या द्वाभ्यामावाभ्यां वध्यस्तं प्रवेश्य व्यापादयितव्यः ।]

समिध्दार्थकः—(सक्रोधम्) किं अज्जचाणकस्य घादअज्जणो अणो जति ३० जेण अहो ईदिसेसु अदिणिसंसेसु णिओएमु णिओएदि । किमार्यचाणकस्स घातकजनोऽन्यो नास्ति येनावामीदृशेष्वतिनृशंसेषु नियोजयति ।]

सिध्दार्थकः—वअस्स, को जीवलोए जीविदुकामो अज्जचाणकस्स आणति पाडिऊलेदि । ता एहि चण्डालेवसधारिणा मविअ चन्दणदासं वज्जट्टाणं णएम । [वयस्य, को जीवलोके जीवितुकाम आर्यचाणक्यस्याज्ञसिं प्रतिकूलवति ३५तदेहि चण्डालेवसधारिणौ भूत्वा चन्दनदासं वध्यस्थानं नयावः ।] (इतुमै निष्कान्तौ)

इति प्रवेशकः ।

(ततः प्रविशति रजुहस्तः पुरुषः)

Samiddhārthaka—Friend, I anticipate (*prekṣe*) the release as though of Candanadāsa.

Siddhārthaka—When [could there be] the release of this luckless one? He is indeed, at the command of revered Cāṇakya, having been led to the execution-ground, to be killed now, by the two of us.

Samiddhārthaka—(*With anger*) What? Has revered Cāṇakya no other executing-staff (*ghāṭaka-jāṭah*) that he appoints us two to such duties [that are] extremely cruel?

Siddhārthaka—Friend, who in the world of the living, desirous of living, would [dare] counteract the command of revered Cāṇakya? Then, come along. Having put on the guise of executioners, let us take Candanadāsa to the place of execution.

(*With this, exeunt*)

(*Thus ends the Interlude*)

(*Then enter a man, with a rope in his hand*)

१ पेक्खति । २ ईदिसे णिससे करमे णिओएदि ।

एङ्कः—

छङ्गुणसंज्ञोथादिदा उवार्थपरिवाडिघडिअपासमुही ।

चाणकणीदिरज्जू रिसंजमणुज्जया जथादि ॥ ४ ॥

[बङ्गुणसंयोगदाडा उपायपरिपाटिघटितपाशमुखी ।

चाणक्यनीतिरज्जू रिपुसंयमनोद्यता जयति ॥ ४ ॥]

[परिक्रम्यावलोक्य च] एसो सो पदेसो अज्जचाणकस्स उदुम्बरेण कहिदो जहिं मए अज्जचाणकाणत्तीए अमच्चरक्खसो पेक्खदब्बी । (विलोक्य) कहं एसो क्खु अमच्चरक्खसो किदसीसैवगुण्ठणो इदो एव्व आअच्छादि । ता जाव इमेहि जिणुज्जाणपादवेहि अन्तरिदसरीरो पेक्खामि कहिं आसंणपरिग्राहं करोदि ति । [एष स प्रदेश आर्थचाणक्यायोदुम्बरेण कथितो यत्र मर्याद्यचाणक्याशस्यामात्यराक्षसः प्रेक्षितव्यः । ...कथमेष खल्वमात्यराक्षसः कृतशीषांवगुण्ठन इत एवागच्छति । तद्यावदेभिर्जीर्णोद्यानपादपैरन्तरितशरीरः प्रेक्षे कुत्रासनपरिग्राहं करोतीति ।]

“ (परिक्रम्य व्यितः)

(ततः प्रविशति यथानिर्दिष्टः सशब्दो राक्षसः)

Puruṣa—

The rope in the form of Cāṇakya's policy, strong (*drdhā*) on account of the six strings [also expedients] (*guःāḥ*), with the grip (*mukha*) of the noose (*pāśa*) formed by a series (*paripāṭi*) of efforts [lit, means, (*upāya*)] [punningly, with a series of diplomatic schemes], ready to bind down the enemy-folk, is victorious. 4

(*Walking about and beholding*) Here [is] that region which was reported by Uduubar (*kathitāḥ*) to revered Cāṇakya [and] where, by revered Cāṇakya's, order, minister Rākṣasa is to be seen by me. (*Beholding*) How ! Here indeed is minister Rākṣasa coming over just here, with his head [wrapped i.e.] screened. So I shall just see, with [my] body screened by these trees in the old garden, [as to] where [he] takes [his] seat.

(*Walking about, stands*)

(*Then enter Rākṣasa, as described*)

१ किदावगुण्ठणो ।

राक्षसः—(साक्षम्) कष्टं मोः कष्टम् ।

उच्छिन्नाश्रयकातरेव कुलटा गोत्रान्तरं श्रीर्गता
तामेवानुगता गतानुगतिकास्त्यजानुरागाः प्रजाः ।
आसैरप्यनवासपौरुषफलैः कार्यस्य धूरुज्जिता
किं कुर्वन्त्वयवोत्तमाङ्गरहितैरङ्गैरिव स्थीयते ॥ ५ ॥

अपि च

पर्ति त्यक्त्या देवं भुवनपतिमुच्चैरभिजनं
गता छिद्रेण श्रीर्वृष्टलमविनीतेव वृषली ।
स्थिरीमूता चास्मिन्किमिह करवाम स्थिरमपि
प्रयत्नं नो येषां विफलयति दैवं द्विषदिव ॥ ६ ॥

Rākṣasa—(With tears) Alas ! Oh Alas !

Royalty has gone like a wanton woman, to another family (goṭra) nervous on account of the resort having been cut off. Just her, have the subjects, [like off-springs, their mother],-blind followers [in a series] of those who walk ahead, with affection [for their father] cast off, followed. By trusted ones (āpta) too, who did not reap the fruits of their valour, the heavy responsibility [lit. yoke] of [our combined] undertaking has been abandoned. Or rather (atha-vā), what should [they] do ? Like limbs deprived of the head (uttamāṅga), are they living. 5

Moreover,

Having abandoned [her] husband, His Majesty, the lord of the earth, with a noble descent, [goddess] Royalty has, like an undisciplined Vṛṣala woman, gone over to Vṛṣala, on account of [His Majesty's] weak point. And [now] has she become firm [ly established] in this [Vṛṣala]. In this respect what shall we do, [we,] whose efforts, Fate, like an enemy, is frustrating ? 6

१...रहितैर्नोङ्गैश्चिरं स्थीयते । २ शीघ्रेण ।

मया हि

देवे गते दिवेमतद्विधमृत्युयोन्मे
शैलेश्वरं तमंधिकृत्य कृतः प्रयत्नः
तस्मिन्हते तनयमस्य तथाप्यसिद्धि-
दैवं हि नन्दकुलशशुरसौ न विग्रः ॥ ७ ॥

अहो विवेकशून्यता म्लेच्छरूप्य । कुतः

यो नष्टानपि वीर्जनाशमधुना शुश्रूषते स्वामिन-
स्तेषां वैरिमिरक्षतः कथमसौ संघास्यते राक्षसः ।
एतावैद्वि विवेकशून्यमनसा म्लेच्छेन नालोचितं
दैवेनोपहतस्य बुद्धिरथवा सर्वा विपर्यस्यति ॥ ८ ॥

गदिदानीमपि तावदरातिहस्तगतो विनश्येन तु राक्षसमश्नन्द्रगुसेन सह संदर्शीत ।

For, by me,

When His Majesty, not deserving that kind of death, departed to the heavenly world, was effort made in regard to (*adhikṛtya*) that Parvateśvara. On his being killed [effort was made] in respect of his son and even then [there is] no success. Fate, to be sure (*hi*), is the enemy of the Nanda family [and] not that Brāhmaṇa [viz. Cāṇakya].

Oh the utter lack (*śūnyatā*) of discrimination [on the part] of the Mleccha [*Malayaketu*] ! Why ?

He who serves [even] now the masters, although destroyed root and all (*bijanāśam*), how would that Rākṣasa, so long as he lives [lit. unwounded], enter into an alliance with their enemies ? This much, certainly (*hi*) was not thought of, by the Mleccha, with his mind devoid of discrimination. Or rather, the intellect of one [adversely] struck by Fate is entirely topsy-turvyed [or perverted].

So, even now, Rākṣasa fallen into the hands of the enemy, would for the matter of that (*tāvat*), perish—but [he] would not enter into an alliance with Candragupta. Or rather, I

१ दिवमतकितमृत्यु... । २ समविकृत्य । ३ मलयकेतोः । ४ जीवनाश... ।
५ इयं तावदवस्तुमूढमतिना । ६ सर्वे ।

...24

अथवा मम काममसत्यसंघ इति वरमयशो न तु शत्रुवच्चनपराभूत इहि ।
(समन्तादवलोक्य साक्षम्) एतांस्ता देवपादक्रमणपरिचयपवित्रीकृततः ।
कुसुमपुरोपकण्ठभूमयः । इह हि

शाङ्कार्ज्ञकर्षवसुक्तप्रशिथिलकविकाप्रग्रहेणात्र देशे
देवेनाकारि चित्रं प्रजाविततुरुग्नं वाणमोक्षश्चलेषु ।
अस्यामुद्यानराजौ स्थितमिह कथितं राजभिस्तैर्विनेत्थं ।
संप्रत्यालोक्यमानाः कुसुमपुरभूमयो भूयसा दुःखयान्ति ॥ ९ ॥

तत्क नु गच्छाभि मन्दभाग्यः । (विलोक्य) भवतु, दृष्टमेतज्जीणोद्यानम् ।
अत्र प्रविश्य कुतश्चिच्चन्दनदासप्रवृत्तिमुपलप्स्ये । अहो अलक्षितनिपाताः पुस्ताः
संमविषमदशापरिणतयो भवन्ति । कुतः ।

would readily grant (*kāmāni*) that to me the infamy (*a-yasah*) [that I am] 'untrue to [my] word', is better, not however, [the other, where I would be regarded as] 'defeated by the fraud of the enemy'. (*Looking around, with tears*) Here are those grounds on the skirts (*upakāṣṭha*) of Kusumapura with [their] surfaces sanctified by close contact (*paricaya*) on account of the treadings (*kramayā*) of the feet of His Majesty. For, here

In this region (*atra dese*), was effected the discharging (*mokṣa*) of arrows at moving [targets], in an astonishing manner (*citram*), with the horse at top-speed (*prajavita*) by His Majesty, with the hold (*pragraha*) over the reins (*kavikā*) [become] all too loose (*pra-sīthila*), let fall [as the reins were] in the act of stretching the bow to the fullest extent (ā). In this series of gardens did [His Majesty] rest, here did he talk with the kings. The Kusumapura grounds, now being looked at thus without them, cause pain excessively (*blūyasa*). 9

Where possibly (*nu*) then shall I, luckless [that I am], go? (*Beholding*) Well (*bhavatu*), here is seen this old garden. Having entered here, I shall secure from some one news about Candanadāsa. Oh, how wunderfully do the changes [lit. developments (*pariṣatayah*)] in condition, favourable (*sama*) and unfavourable (*vi-sama*), come about, with their arrival (*nipāti* [lit. fall]) [previously] unnoticed? Why?

१ कुतः सकाममसत्यसंघ इति परमयशो न शत्रु... । २ एतांस्ताद् ते
च द्वृक्तमणपवित्रीकृताः कुसुमपुरभूमयः । ३ शाङ्कज्याकृष्टिमुक्त... ।

पौरेरङ्गुलिभिन्नेन्दुचदहं निर्दिश्यमानः शैले-
यों राजेव पुरा पुरान्निरगमं राजां सहस्रैष्टृतः ।
भूयः संप्रति सोऽहमेव नगरे तैव वन्ध्यश्रमो
जीर्णोद्यानकमेष तस्कर इव नासाद्विशामि द्रुतम् ॥ १० ॥

अथवा येषां प्रसादादिदमासीत् एव न सन्ति । (नाथ्येन प्रविश्यावलोक्य
व) अहो जीर्णोद्यानस्यारमणीयता । अत्र हि

विपर्यस्तं सौधं कुलमिव महारम्भरचनं
सरः शुक्कं साधोर्हृदयमिव नाशेन सुहृदाम् ।
फलैर्हीना वृक्षा विगुणविधियोगादिव नया-
स्तृपैश्चत्त्वा भूमिर्मतिरिचि कुनीतैरविदुषः ॥ ११ ॥

अपि च

I who formerly went out of the city, like a king, slowly,
surrounded by thousands of chiefs, being pointed out, like
the new moon with their fingers by the citizens,—that very
same (*sohameva*) I, am now entering in that very city, with
efforts [turned all] barren (i. e. fruitless), this old miser-
able garden (*udyānaka*), hastily [and] through fear, like
a thief. 10

Or rather, they themselves are [now] no more, thanks to
whose favour this existed (*āśit*) [i. e. could be enjoyed by me].
(*Gesticulating entering and beholding*) Oh the unattractive nature
of the old garden ! For here

A mansion, with its erection involving great effort,
lies shattered [to bits] (*viparyasta*), like a [noble] family,
with the materialisation (*racanā*) of great undertakings
[to its credit]; the lake is dried up, like the heart of a
saintly person, on account of the destruction of the friends ;
the trees are devoid of fruit, like policies, on account of
association with Fate which is far from favourable (*vi-
gnīta*); [and] the ground is covered with blades of grass
like the mind [lit., intellect] of the ignorant, by evil ways
(*ku-nīta*). 11

Moreover,

१ विगुणनृपयोगादिच । २ कुनीतैव विदुषः ।

क्षताङ्गीनां तीक्ष्णैः परशुभिरुदयैः क्षितिरुहां
 रुजा कूजन्तीनामविरतकपोतोपरुदितैः ।
 स्वनिर्मोक्षेदैः परिचितपरिक्षेशकुपया
 श्वसन्तः शाखानां वरणमिव निबध्नन्ति फणिनः ॥ १२ ॥

एते च तपस्विनः

अन्तःशरीरपरिद्वौषमुदग्रायन्तः
 कीटैक्षतिं शुचमिवातिगुरुं वहन्तः ।
 छायावियोगमलिना व्यसने निमश्नो
 वृक्षाः स्मशानमुपगन्तुमिव प्रवृत्ताः ॥ १३ ॥

यावदास्मिन्विषमदशापारेणामसुलमे भिन्नशिलातले मुहूर्तमुपाविश्याभि । (उपविष्याकर्ण्य च) अये, किमयमाकरिमकः पटुपटहशङ्खमिश्रो नान्दीनर्दः श्रूयते ।
 य एषः

The hooded ones [*phasiinah*, *serpents*], who are hissing up, are out of compassion for the extreme affliction of those intimately known, bandaging as it were with films [lit. bits *cheda*] of their slough (*nirmoka*), the wounds of the branches of the trees, with their limbs [i. e. parts] injured by sharp huge axes [and] wailing [through pain], by the incessant moaning of the pigeons. 12

And here the poor (*tapasvinah*) trees showing pointedly (*udagrayantah*) the drying up within their body [i. e. the trunks] bearing the holes (*kṣati*, wrought into them) by the insects, like very heavy grief, gloomy on account of the absence of [lit. separation from] shade [punningly, lustre, *chāyā*], [and] plunged into distress, are as though on the eve of [lit. have begun, *pravṛttih*] their departure to the cemetery. 13

I shall [then] sit down for a while (*yāvat*), on a broken slab of stone; easy to have in this unfavourable (*vi-sama*) change (*parितामा*) of condition. (*Sitting down and listening*) Ah ! How (or why, *kim*) is this auspicious sound of trumpets, mixed up with [that of big kettle-drums (*paṭupataṭahah*), risen, who knows from where (*ākasmika*), [i. e. suddenly] being heard ? This here—

१ क्षताङ्गानां । २ परिशोषमुपाश्रयन्तः । also शोषमुपानयन्तां । ३ कीट-
 क्षितिरुद्धिभिरस्त्रमिवोद्भवन्तः । ४ शब्दः ।

प्रमृद्धञ्चूरेतृणां श्रुतिपथमसारं गुरुतया
बहुत्वात्प्राप्तादैः सपादि परिपीतोऽज्ञित इव ।
असौ नान्दीनादः पडुपटहराहृष्वनियुतो
दिशां द्रष्टुं दैर्घ्यं प्रसरति सकौनूहल इव ॥ १४ ॥

(विविन्य) आः शातम् । एष हि मल्यकेतुसंयमनसंजातो राजकुलस्य
(त्वद्वेष्टि सासुयम्) मौर्यकुलस्याधिकैपरितोषं पिशुनयति । (सबाष्म्)
सं मोः कष्टम् ।

श्रावितोऽस्मि श्रियं शत्रोरभिनीय च दर्शितः ।
अनुभावयितुं मन्ये यत्नः संप्रति भां विधेः ॥ १५ ॥

पुरुषः—आसीणो अभं । जाव अजजचाणकादेसं उपादयमि । [आसी-
नेऽशम् । यावदार्थचाणक्यादेशं संपादयमि ।]

(राक्षसमपश्यन्निव तस्याग्रतो रज्जुपाशेन कण्ठमुद्विभाति)

[i. e.] the auspicious sound of trumpets, mixed with
the noise of big kettle-drums, stunning (*pramṛḍgan*) the
by-no-means strong (*asāra*) passage [i. e. cavity] of the
ears of the hearers, on account of its [the former's]
intensity (*gurutā*), being as though drunk up and
instantaneously (*sapadi*) thrown out by the mansions on
account of [its] large quantity (*bahutva*), proceeds, possessed
of curiosity as though, to see the extent [lit., length] of the
quarters.

14

(Thinking) Ah ! ascertained [it now is by me]. This,
certainly (*hi*) arisen out of the capture [lit. binding down] of
Malayaketu indicates the extreme gratification of the royal
family (with this half said, with jealousy) — of the Maurya
family. Alas ! Oh, alas !

I was made to hear the glory [prosperity] of the
enemy, and having been brought [near the same] made to
see it; methinks now [there is] an effort on the part of
Fate to cause me to experience [the same].

15

Puruṣa—This one has taken his seat. I shall [then] just
execute the command of revered Cāṇakya.
(Not seeing Rākṣasa as though, he ties up his neck by the noose
of the rope, in front of him).

१ प्रमन्दन । २ संजात । ३ परितोषं । ४ पुरुषः (स्वगतम्) ।

राक्षसः— (विलोक्य) अये, कथमयमात्मानमुद्बध्नाति । अहमिव दुःखे
५ तस्तपस्वी । मवतु पृः छाम्येनम् । (उपमृत्य) भद्र, किमिदमनुष्टीयते ।

पुरुषः— (संबाध्यम्) अज्ज, जं पिंश्वअस्सविणासदुःखिदो आहारिणे
मन्दभग्गो अणुचिद्गुदि । [आर्य, यत्प्रियवयस्यविनाशदुःखितोऽसमादृशो मन्द-
माम्योऽनुतिष्ठति ।]

राक्षसः— (आत्मगतम्) प्रथमेव, मया ज्ञातं नूनमहमिवार्तस्तपस्वीति ।
१० (प्रकाशम्) हे व्यसनब्रह्मचारिन्, यदि न गुह्यं नातिमारिकं वा तद-
ओतुमिच्छामि ।

पुरुषः—अज्ज, ण रहस्यं णादिगुरुथं किंदु ण सङ्कोचिति पिअवअस्सविणास-
दुःखिदहिअओ एत्तिअमेत्तं वि मरणस्स कालहरणं कादुं । [आर्य, न रहस्यं
नातिगुरुकं किं तु न शक्नोमि प्रियवस्यविनाशदुःखितहृदय एतावन्मात्रमपि
१५ मरणस्य कालहरणं कर्तुम् ।]

राक्षसः— (निःश्वास्यात्मगतम्) कष्टमेते सुहृदव्यसनेषु परवदुदासीनाः प्रत्य-
दिश्यामहे वयमनेन । (प्रकाशम्) भद्र, यदि न रहस्यं नातिगुरु वा तच्छ्रे-
तुमिच्छामि ।

Rākṣasa—(*Beholding*) Ah ! How does this one strangle himself ? The poor one [is], like myself, afflicted. Be it [as it is]. I shall ask him. (*Approaching*) Good [friend], what is this being done [by you] ?

Puruṣa—Noble one, what [one who is unfortunate like us does, being] afflicted with the loss of a dear friend.

Rākṣasa—(*To himself*) Even from the beginning [lit., first] it was known by me that [this one is], like myself, an afflicted (*ārtī*) person, to be pitied (*tapasvi*) [lit., poor]. (*Aloud*) O co-student in difficulty, if it be not a secret or [something] extremely depressing [lit., heavy], I shall like to hear [about your calamity].

Puruṣa—Noble one, it is neither a secret nor [something] very depressing [or important]; but with [my] heart afflicted by the loss of [my] dear friend, I am not able to bear [lit. cause] even this much delay in death.

Rākṣasa—(*Sighing, to himself*) Alas ! Here are we, indifferent, like strangers, to the [lit. in the] difficulties of friends being repudiated. (*Aloud*) Good [friend], if [it is] not a secret, nor very important, I would like to hear [about it].

१ पिअज्जणविणास । २ रहस्यं नातिगुरु वा ।

पुरुषः—अहो गिर्वन्धो अज्जस्स। का गई। गिर्वेदेमि। आस्थि दाव
एव जरे मणिअरमेष्ठी विहृणुदासो नाम। [अहो निर्वन्ध आर्यस्य। का२०
गतिः। निवेदयामि। अस्ति तावदत्र नगरे मणिकारमेष्ठी विहृणुदासो नाम।]

राक्षसः—(आत्मगतम्) अस्ति विहृणुदासश्चनदासस्य परमसुदृत्।
(प्रकाशम्) किं तस्य।

पुरुषः—सो मम पित्रवर्भस्यो। [स मम प्रियवयस्यः]।

राक्षसः—(सहर्पमात्मगतम्) अये, प्रियवयस्य इत्याह। अत्यन्तसंनिकृष्टः३५
संबन्धः। हन्त शास्यति चन्दनदासस्य वृत्तान्तम्।

पुरुषः—संपदं दी॒ग्न॒जणा॒दिणा॒भरणा॒दिविहृवो जलणं प्रवेसिदुकामो णअरादो
पिक्लतो। अहं वि जाव तस्स असुणिष्टवं ण सुणोमि ताव अत्ताणं उब्बन्धिभ
वावदहृदु इमं जिणुर्ज्जाणं आअदो। [संप्रति दीनजनदत्ताभरणादिविमवो
न्नलनं प्रवेष्टुकामो नंगराजिष्ठान्तः। अहमपि यावत्स्याश्रोतव्यं न शृणोमि३०
वावदात्मानमुद्धृत्य व्यापादथितुमिंद जीणोद्यानमागतः।]

Puruṣa—Oh the importunity (*nirbandhaḥ*) on the part of
the Noble one! What [other] course [is there]? I shall tell
[it]. Here in this city there is a leading (*sresthī*) jeweller,
Viṣṇudāsa by name.

Rākṣasa—(*To himself*) Viṣṇudāsa is a very intimate (*parama*)
friend of Candanadāsa. (Aloud) What [in respect] of him?

Puruṣa—He [is] my dear friend—

Rākṣasa—(*With joy, to himself*) Ah! [He] said '(my)
dear friend'. Extremely close is the relation, Oh joy (*hanta*),
[this one] would [definitely] know [some] account relating to
Candanadāsa.

Puruṣa—[and] has after having given away his rich posses-
sions (*vibhava*) such as the ornaments etc., to the poor people,
now gone out of the city, desirous of entering into fire. I too
have come to this old garden to strangle myself to death (*udba-
dhya vyāpādayitum*), even before I (*yāvat na tāvat*) hear what
should not be heard [i. e. the news of the death] of him.

१ विहृणुदासो । २ दीणजणाविहृणविहृवो ।

राक्षसः—मद्र, अग्निप्रवेशे सुहृदस्ते को हेतुः ।

किमौषधपथातिगैरुपहतो महाव्याधिभिः

पुरुषः—ण हि ण हि । [न हि न हि ।]

राक्षसः—किमग्निविषकल्पयो नरपतेर्निरस्तः क्रुद्य ।

पुरुषः—एंद्रं त्रि णत्यि । चन्दउत्तस्स जनवदे ण णिसंसा फडिवत्ती । [एतदपि नास्ति । चन्द्रगुप्तस्य जनपदे न नृशंसा प्रातेपत्तिः ।]

राक्षसः—अलभ्यमनुरक्तवान् किमैयमन्यनारीजनम्

पुरुषः—(कर्णो पिधाय) सन्तं पावं । अभूमी करु एसो अविणयस्त । [शान्तं पापम् । अभूमिः खल्वेषोऽविनयस्य ।]

राक्षसः—किमस्य भवतो यथा सुहृद एव नाशोऽवशः ॥ १६ ॥

पुरुषः—अज्ज, अह इं । [आर्य, अथ किम् ।]

Rākṣasa—What is the cause of your friend's entering into fire? Is he affected [lit., struck] by grave diseases, lying [lit.; going] past the range (*patha*) of medicine?

Puruṣa—No, to be sure, no.

Rākṣasa—Has he been hurled down (*nirastah*) by the anger of the lord of men, next only (*kalpa*) to fire and poison?

Puruṣa—Not this either [is the cause]. No wicked attitude (*pratipatti*) [is ever possible or likely] in Candragupta's kingdom [or, the attitude of Candragupta towards people in his kingdom (*janapada*) is not cruel].

Rākṣasa—Has this one fallen in love with another's wife, impossible of having [for himself]?

Puruṣa—(Covering his ears) Evil be deprecated. This one is indeed no person [lit., ground] of such immodesty (*a-virayat*) [lit., ill breeding].

Rākṣasa—Is there of this one, as of your honour, loss of just [his] friend, over which there is no control (*avas'ah*)? १६

Puruṣa—Noble one, what else?

१ अग्निविषकन्यया । अज्ज, सन्तं पावं सन्तं पावं । २ कथय किं । नारी... ।

राक्षसः— (सावेगमात्मगतम्) चन्दनदासस्य प्रियसुहृदिति तद्विनाशो
द्वृत्युक्तप्रेशहेतुरिति यत्सत्यं चैलितमेवास्ते युक्तस्नेहपक्षपाताद्वृदयम् ।
(प्रकाशम्) तद्विनाशं च प्रियसुहृदत्सलतया मर्तव्ये व्यवसितस्य सुचरितं
व विस्तरेण श्रोतुमिच्छामि । ५

पुरुषः— अज्ज, अजो अवरं ण सक्तोमि मन्दभग्नो मरणस्य विग्रहसुप्योदेदुं ।
[आर्य, अतोऽपरं न शक्तोमि मन्दभाग्यो मरणस्य विज्ञमुत्यादयितुम् ।]

राक्षसः— भद्र, श्रवणीयां कथां कथय ।

पुरुषः— का गइ । किं कादव्यम् । एसो कुरु णिवेदेमि । सुणोदु अज्जो ।
[काः गतिः । किं कर्तव्यम् । एष खलु निवेदयामि । वृणोत्वार्यः ।] १०

राक्षसः— भद्र, अवहितोऽस्मि ।

पुरुषः— अतिथ एत्य णअरे मैणिआरसेष्टि चन्दणदासो णाम । [अस्त्यत्र^१
नगे मणिकारशेष्टी चन्दनदासो नाम ।]

Rākṣasa— (*With emotion, to himself*) [*He*] is the dear friend of Candanadāsa; therefore, his [*Candanadāsa's*] destruction [*must be*] the cause of [*his i. e. Viṣṇudāsa's*] entering into fire. At this thought (*iii*) truth to tell (*yat satyam*), my heart is literally (*eva*) trembling (*calitam*) out of partiality [*or admiration*] for the proper [*kind of*] affection (*yukta sneha*) [*shown*]. (*Aloud*) His destruction and the excellent course of the conduct (*sucarita*) of the one who is resolved to die out of affection for the dear friend—[*both these*] I should like to hear in detail (*vistareṇa*).

Puruṣa— Noble one, unfortunate [*that I am*], I cannot afford to cause [*any*] other obstruction after this, to [*my*] death.

Rākṣasa—Good [*friend*] tell the story [*which is*] worth hearing.

Puruṣa—What [*other*] course? What should be done? Here indeed shall I tell. May the Noble one listen.

Rākṣasa—Good [*friend*], I am attentive.

Puruṣa—In this city there is the President of the Guild of Jewellers, Candanadāsa by name.

१ चन्दनदासोऽस्य प्रियसुहृदिति तस्य विनाशो । २ आकुलित इवास्मि
द्वृत्युक्तपक्षपातिना हृदयेन । ३ भद्र तस्यापि तव प्रियसुहृदः सुचरितं । ४ पुण्ड-
चत्रीणवासी मणि...।

राक्षसः— (सत्रिवादमात्मगतम्) एतच्चदपावृतमसच्छोकदीक्षाद्वारं दैवेन । १५हृदय, स्थिरीभव किमपि ते कष्टतरमाकर्णनीयमास्ति । (प्रकाशम्) भद्र, श्रूयते भित्रवत्सलः स साधुः । किं तस्य ।

पुरुषः— सो एदस्स विलुदासस्स पिअवअस्सो होदि । [स एतस्य विष्णुदा- सस्य प्रियवयस्यो भवति ।]

राक्षसः— (स्वंगतम्) सोऽयमभ्यर्णः शोकवज्रपातो हृदयस्य ।

२० पुरुषः— तदो विलुदासेण वअस्सक्षिणेहसरिसं अजज विष्णविदो चन्दउत्तो । [ततो विष्णुदासेन वयस्यस्नेहसदृशमद्य विज्ञतश्चन्द्रगुतः ।]

राक्षसः— कथय किमिति ।

पुरुषः— देव, अथिथ मे गेहे पञ्जैत्तो अत्थो । तस्स विणिमएण मुख्यज्ञु पिअवअस्सो चन्दणदासो चति । [देव, आस्ति मे गेहे पर्यांतोऽर्थः । तस्म २५विनिमयेन मुच्यतां प्रियवयस्यश्चन्दनदास इति ।]

राक्षसः— (स्वंगतम्) साधु मो विष्णुदास, साधु । अहो दर्शितो मित्र- स्नेहः । कुतः ।

Rākṣasa—(*With dejection, to himself*) Here then (*tad*) has been opened by Fate the door of our initiation into grief (*soka-dikṣā*). Heart, be steady, there is something even more distressing to be heard by you. (*A loud*) Good [friend], that good man is known [lit. heard] to affectionate towards his friends.

Puruṣa—He is the dear friend of this Viṣṇudāsa.

Rākṣasa—(*To himself*) Here is iniminent (*abhyanuṣṭah*) that fall of the thunderbolt in the form of grief for the heart.

Puruṣa—Then by Viṣṇudāsa was Candragupta requested to-day, in a manner worthy of the affection for [his] friend.

Rākṣasa—Tell [me] to what effect.

Puruṣa—'Your Majesty, there is more than enough (*parvāptā*) money in my house. Let [my] dear friend Candanadāsa be released in exchange for that.'

Rākṣasa—(*To himself*) Bravo ! O Viṣṇudāsa, bravo ! Oh ! the affection for [your] friend has [well] been shown [by you]. Why ?

१...सच्छोकद्वारं । २ ततस्ततः । ३ कुडुष्मभरणपञ्जत्थो ।

पितृन्पुत्राः पुत्रान्परवदभिहिंसन्ति पितरे
यदर्थं सौहार्दं सुहृदिं च विमुञ्चन्ति सुहृदः ।
प्रियं तं संत्यक्तुं व्यसनिनि वयस्ये व्यवसितः
कृतार्थोऽयं सोऽर्थस्तव सति वणिक्त्वेऽपि वाणिजः ॥ १७ ॥

(प्रकाशम्) मद्र, ततस्थाभिहितेन किं प्रतिपन्नं मौर्येण ।

पुरुषः—अर्जु, तदो एवं भणिदेण चन्दउत्तेण पडिमणिदो सेट्टी विहृणुदासा ।
म ए. अत्थस्स कालणेण चन्दणदासो संजमितो किंदु पच्छादिदो अणेण
अपवर्क्षससस्स धरअणो बहुसो जाचिदेण वि ण समणिदो त्ति । ता. जदि तं
सम्पेदि तदो अतिथ से मोक्खो । अणाहा पाणहरो से दण्डो त्ति । एवं ५
भणिअ वज्जाहुर्ण आणविदो चन्दणदासो । तदो जाव वअस्सचन्दणदासस्स
असुणिदव्वं ण सुणोमि ताव जलणं पविसामित्ति सेट्टी विहृणुदासो णअरादो
णिक्कन्दो । अहं वि विहृणुदासस्स असुणिदव्वं जाव ण सुणोमि ताव उब्ब-
विअ अत्ताणं बावादेमि त्ति इदं जिणुज्जाणं आअदो । [आर्य, तत एवं

Here that wealth of you, a merchant, despite your [inherent] nature as a merchant (*vāriktvepi*) has served its purpose [-wealth-] to abandon which, dear [to every one], you resolved, when the friend was in difficulty, [and] for which sons kill their fathers, and fathers their sons, like enemies, and friends give up their affection towards friends.

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(Aloud) Good [friend], then what was done by Maurya, thus addressed [by Viṣṇudāsa] ?

Puruṣa—Noble one, the merchant Viṣṇudāsa was thus spoken to in reply, by Candragupta [who was] thus addressed—'Not for the sake of money was Candanadāsa bound down by me, but [he was taken into custody] because by him have been concealed persons in the house [-hold-] of minister Rākṣasa [and because] they were not surrendered [to us] though [Candanadāsa was] requested many times [to do so]. So, if he surrenders them, then there is his release [sure to take place]. Otherwise there would be capital punishment [meted out to

१ प्रियं मोक्तुं तद्यो व्यसनमिव सद्यो व्यवसितः । २ कृतार्थोऽसावर्थ.....
वणिक्त्वे सुवणिजः । ४ The whole sentence dropped.

१० मणितेन चन्द्रगुप्तेन प्रतिभणितः श्रेष्ठो विष्णुदासः— न मयार्थस्य कारणेन चन्द्रन्
दासः संयमितः किंतु प्रच्छादितोऽनेनामात्यराक्षसस्य गृहजनो बहुशो याचितेनापि
न न समर्पित इति । तद्यति तं समर्पयति ततोऽस्त्यस्य मोक्षः । अन्यथा प्राणहरोऽस्य
दण्ड इति । एवं भणित्वा वध्यस्थानमानायितश्चन्दनदासः । ततो यावद्यस्य-
चन्दनदासस्याश्रोतव्यं न शृणोमि तावज्ज्वलनं प्रविशामीति श्रेष्ठो विष्णुदासो
१५ नगरान्विष्कान्त । अहमपि विष्णुदासस्याश्रोतव्यं यावत् शृणोमि तावदुद्ययात्मानं
व्यापांदयामीतीदं जीर्णोद्यानमागतः ।]

राक्षसः— भद्र, न खलु व्यापादितश्चन्दनदासः ।

पुरुषः— औज्ज दाव वावादीआदि । सो खु संपदं पुणो पुणो अमच्चरक्ष-
सस्स घरअणं जार्चीआदि । ण खु सो भित्तवच्छलदाए समर्प्येदि ता एक्षिणी
२० कालणेण ण करोमि मरणस्स कालहरणं । [अद्य तावद्यापाद्यते । स खलु सांप्रतं
पुनः, पुनरमात्यराक्षसस्य गृहजनं याच्यते । न खलु स भित्तवत्सलतया समर्पयति ।
तदेतेन कारणेन न करोमि मरणस्य कालहरणम् ।]

राक्षसः— (सहर्षमात्मगतम्) सात्रु वयस्य चन्दनदास, सात्रु ।

him. Having said so, Candanadāsa was caused to be brought to the execution-place. Then merchant Viṣṇudāsa got out of the city saying 'Before I hear what should not be heard [i. e. the news of the death, in respect] of [my] friend Candanadāsa, I shall enter into fire'. I too came to this old garden saying 'Before I hear what should not be heard [i. e. the news of the death, in respect] of Viṣṇudāsa, I shall kill myself by strangling.

Rākṣasa—Good [friend], surely Candanadāsa has not been killed !

Puruṣa—Just to-day he is to be killed. He indeed is again and again being requested to surrender minister Rākṣasa's family-members. He indeed does not surrender out of affection for [his] friend. So, on this account I do not [now like to] cause [any] delay in my death.

Rākṣasa—Bravo ! friend Candanadāsa, Bravo.

१ ण दाव । २ होदि से मरणस्स ।

शिवेरिवं समुद्भूतं शरणागतरक्षया ।
निर्वीयते त्वया साधो यशोऽपि सुहृदा विना ॥ १८ ॥

(प्रकाशम्) भद्र, गच्छेदानीं शीघ्रं विष्णुदासं ज्वलनप्रवेशाक्षिवारय ।
ग्रहमपि चन्दनदासं मरणान्मोचयामि ।

पुरुषः— अह उण केण उवाएण अज्जो चन्दणदासं मरणादो मोचेदि ।
[अथ पुनः केनोपायेनार्थश्चन्दनदासं मरणान्मोचयति ।]

राक्षसः— (खङ्गमाकृष्य) नन्वनेन व्यवसायसुहृदा निखिलेन । पश्य ५
निखिलशोऽयं सज्जलजलद्व्योमसंकाशमूर्ति-
र्युद्धश्रद्धापुलकित इव प्राप्तस्त्वयः करेण ।
सत्योत्कर्षात्समरनिकषे दृष्टसारः पैरेम्
मित्रस्नेहाद्विवशमधुना साहसे मां नियुद्धते ॥ १९ ॥

By you, O saintly [one] is being secured [lit., collected] fame, like that of Śibi by the protection of one who has taken refuge (*saraःāgata*) [in you], even in the absence of [your] friend.

18

(Aloud) Good [friend], now go quickly [and] prevent Viṣṇu-dāsa from entering into fire. I too shall cause Candanadāsa to be freed from [imminent] death.

Puruṣa—Now, by what means again would the Noble one cause Candanadāsa to be freed from death?

Rākṣasa—(Drawing his sword) Why [or I say, *nanu*] by this sword, [my] friend in [my] resolve [or doing]. See

This my sword, with [its] form similar [in hue] to that of a cloud surcharged with water, horripilated as though on account of its eagerness for [lit., faith in] battle, having formed friendship with [my] hand, with its strength seen on the touchstone of battle, on account of the excellence (*ukarṣa*) of its quality (*sattva*) by [my] enemies, is appointing me, now helpless (*vivasa*), owing to [my] affection for [my] friend, to [an act of] rashness (*sahasa*). 19

१ गिविनेव... रक्षणात् । २ विगतजलद् ।

पुरुषः—अज्ज, एवं सेत्तिवन्दनदासजीविदप्पदं पिसुणिदं विसमद्वा-
विपाकणिपडिदं साधु ण सक्णोमि तुमं णिणीअ पडिवतुं किं सुगिही-
णामहेआ अमच्चरक्खसपादा तुहो दिट्ठिआ दिट्ठात्ति । ता करेहि मे परां
संदेहाण्णणएण । [आर्य, एवं श्रेष्ठिवन्दनदासजीवितप्रदानपिशुनितं विषमद्वा-
५ विपाकनिपतितं साधु न शक्णोमि त्वां निर्णयि प्रतिपत्तं किं सुगिहीतनामेव
अमात्यराक्षसपादा यूयं दिष्ट्या दृष्टा इति । तत्कुरु मे प्रसादं संदेहनिर्णयेन ।]

(इति पादयोः पतिः)

राक्षसः—सेऽहमनुभूतभर्तृवंशविनाशः स्तुहृद्विपत्तिहेतुरनार्यो दुर्गिहीतनामेव
यथार्थो राक्षसः ।

१० पुरुषः—(सहर्षं पुनः पादयोः पतित्वा) हीमाणहे दिट्ठिआ दिट्ठोसि ।
[आश्चर्यं दिष्ट्या दृष्टोऽसि ।]

राक्षसः—भद्र, उत्तिष्ठोत्तिष्ठ । अलमिदार्नी कालहरणेन । निवेद्यतां विष-
दासाय एष राक्षसश्चन्दनदासं मरणान्मोचयतीति ।

(इति निखिंशोऽयमिति ६—१९ पठन्नाकृष्टखड्गः परिक्रामति ।)

Puruṣa—Noble one, I am not able having well decided to identify [lit. understand] you, indicated [as you are] by the granting of life to the President of the Guild, Candanadāsa fallen upon the consequence of unfavourable condition, whether you are not the revered [feet of] minister Rākṣasa, of well invoked name, seen fortunately [again]. So, do a favour to me by removing [lit. the decision of] the doubt. (with this it falls at his feet.)

Rākṣasa—I [am] that Rākṣasa, with an ill invoked name, properly so called [i.e. as a demon], ignoble one, [one] who has experienced the destruction of the race of his master [and] the cause of the calamity of [his] friends.

Puruṣa—(With joy, again falls at his feet) Oh wonder! Fortunately are you seen [again].

Rākṣasa—Good [friend], rise up. Away with washtime now. Let it be communicated to Viṣṇudāsa—'Here Rākṣasa would free Candanadāsa from death.'

(With this, repeating 'This sword' etc. VI, 19, with the sword drawn out, he walks about)

१ जीविदरक्खणेण पिसुणिदा विसंम...पडिदा ण सक्णोमि णिदिष्टपदं भासि
किं सुगिहीद...। २ किदत्योहि ।

पुरुषः— प्रसीदन्दु अमच्चपादा । अतिथ दाव एत्य पदमं चन्द्र१९
उत्तरहृष्ण अजसैअडदासो वज्जट्टाणं आणत्तो । सो अ वज्जट्टाणादो
क्षेत्रवि अवहरिअ देसन्तरं णीदो३ । तदो चन्दउत्तरहृष्ण कीस एसो प्पमादो
हिदोति अजसैअडदासे समुज्जलिदो कोववही घादअजणणिहणे णिव्वाविदो
तदोपहुदि घादआ जं कंवि गिहिदस्तथं अपुव्वं पुरिमं पिट्टदो वा अगदो वा
मेलानि तदो अत्तणो जीविदं परिरक्खन्ता अप्पमत्ता वैज्ञान-वावादेन्ति । ता२०
४८ गिहिसप्तयेहिं अमच्चपादेहिं गच्छन्तेहिं सेट्टुचन्दणदासस्स वहो तुवराइदो
होदि । [प्रसीदन्त्यमात्यपादाः । अस्ति तावदत्र प्रथमं चन्द्रगुसहतकेनार्थ-
जट्टदासो वध्यस्यानमाज्ञातः । स च वध्यस्यानकेनाप्यपहृत्य देशान्तरं
नेतः । ततश्चन्द्रगुसहतकेन कस्मादेष प्रमादः कुत इत्यार्थशक्टदासे समुज्जलितः
शोपवहीर्वतकजननिधनेन निर्वापितः । तंतः प्रभृति घातका यं कमपि२५
पूर्णतश्चमपूर्वे पुरुषं पृष्ठतो वाग्रतो वा प्रेक्षन्ते तदात्मनो जीवितं परिक्षन्तो४
प्रमत्ता वध्यं व्यापादयन्ति । तत्मादेवं गृहीतश्चैरमात्यपादैर्गच्छन्दिः
मेष्टिचन्दनदासस्य वधस्त्वरायितो भवति । (निष्कान्तः)

राक्षसः— अहो दुर्बोधश्चाणक्यब्रटोनीतिमार्गः । कुतः ।

Pusuṣa—May it please the respectwothy [lit. the feet of the] minister; It just (*tāvat*) happened here that the noble Sakaṭadāsa was first ordered by the accursed Candragupta to [be taken to] this place of execution. And he, having been taken away [per force] from the place of execution, was taken to another country. Then by the accursed Candragupta was the enkindled fire in the form of anger at the thought—‘why was this blunder committed?’ caused to be extinguised by the slaughter [lit. death] of the person in charge of the execution. Since then the executioners, [whenever] they see some person or the other with a sword taken [in his hand] [and] a stranger, either in front of or behind [themselves], then, very carefully guarding their own life, [they] kill the condemned victim. Therefore, by the respectwothy minister, going thus with the sword taken [in hand], would be hastened the death of the President [of the Guild] Candanadāsa. (*Exit*).

Rākṣasa—Oh, [how] difficult to comprehend is the course of the policy of the chap Cāṇakya. Why?

१ पुरुषः— (पादयोनिपत्य) । २ सअडदासस्स वहो आणत्तो । ३
मेष्टवाहिदो । ४ वज्जट्टाणे वज्जट्टं । ५ (स्वगतम्) अहो !

यदि च शकटो नीतः शत्रोर्मतेन ममान्तिकं
किमिति निहतस्तेन ऋधाद्वाधिकृतो जनः ।
अथ न कृतकं तादक्षयं कथं नु विभावये-
दिति मम मतिस्तर्कारूढा न पश्यति निश्चयम् ॥ २० ॥

(विचिन्त्य)

नायं निर्खिशकालः प्रथममिह कृते धातकानां विद्याते
नीतिः कालान्तरेण प्रकटयति फलं किं तया कार्यमत्र ।
औदासीन्यं न युक्तं प्रियसुहृदि गते मत्कृते चातिधोरां
व्यापत्तिं ज्ञातमस्य स्वतनुमहमिमां निष्कृतं कल्पयामि ॥ २१ ॥

(इति^३ निष्कातः)

इति कपटपाशो नाम पष्टोऽङ्गः ।

If further (ca) [Śakaṭadāsa] were led into my vicinity by the approval (mata) of the enemy, why at all, were the persons appointed to the task of execution, killed in anger by him? If [the rescue of Śakaṭadāsa] were not a fake [or hoax], how could he, display that mean [cheating in the form of a forged letter]—my mind that has thus mounted on [i. e. started] guessing [or inferring], does not see [any] definite conclusion. 20

(Thinking)

This is not the time for the sword, when here there is the killing straight away (prathamam) [of the condemned victim Candanadāsa] at the hands of the executioners [as reported by the man]. Policy manifests [i. e. yields] fruit after [some] time. What is to be done with it here? A state of indifference is not proper when the dear friend has fallen into an extremely terrible calamity for my sake. Known [is now the remedy]. I shall offer my own person here as his ransom. 21

(With this, exit).

Thus ends the Sixth Act called
"The False Noose"

१ तादग्लेख्यं । २ मत्कृतां चातिधोरां । ३ खङ्गमुत्सर्ज्य निष्कातः ।
निष्काताः सर्वे ।

सप्तमोऽङ्कः ।

(ततः प्रविशति चण्डालो वज्रलोमा)

वज्रलोमा— ओसलेह अज्जा ओसलेह । अवेह मैणहे अवेह । [अपसरत आर्या अपसरत । अपेत मनुष्या अपेत]

जइ महह लक्खिदुङ्ग शे प्पाणे विहवे कुलं कलत्तं अ ।
ता पलिहलेह विसंमं लाआपत्यं सुदूरेण ॥ १ ॥

[यदीच्छथ रक्षितुं स्वान् प्राणान् विभवान्कुलं कलत्रं च ।
तत्परिहरत विषमं राजापथ्यं सुदूरेण ॥ १ ॥]

अवि अ [अपि च]

होदि पुलिसस्त वाही मलणं वा सेविदे अपत्यमिमि ।
लाआपत्ये उण सेविदे सअलं चि कुलं मलदि ॥ २ ॥

[भवति पुरुषस्य व्याधिर्मरणं वा सेवितेऽपन्ये ।
राजापथ्ये पुनः सेविते सकलमपि कुलं म्रियते ॥ २ ॥]

ता जदि ण पदिच्छह ता एह पेक्खह एअं लाआपत्यकालिणं सेद्धिचन्द-

ACT VII

(*Then enter the Candala (Executioner) Vajraloman*)

Vajraloman—Move away, gentleman, move away. Go away, men, go away.

If you wish to save your life, riches (*vibhavān*) family and wife, then keep away [i. e. avoid], far, far off (*sudūreṣṭa*), [what is] hostile [lit. unwholesome] to the king, as it [lit. which] would be fraught with danger (*viṣama*, uneven). 1

Moreover,

There occurs (*bhavati*) [either] disease [or in extreme cases] death of men, when [something] unwholesome is taken up [or resorted to] (*sevita*). When [something] unwholesome to the king, however (*prinah*), is taken up, even the entire family has its existence brought to a termination (*mriyate*). 2

Now (*tad*) if you do not believe [this], then look at this President of the Merchant Guild, Candanadāsa, author (*kārin*)

१ हीमाणहे । २ विसं विअ । ३ dropped.

णदासं सउत्तरलत्तं वज्जट्टाणं पीअमाणं । (आकाशे) अज्जा, किं मणह । अथि से कोवि मोक्षोवाओ चिति । अज्जा, अथि अमच्चरक्खसस्स घरअणं जरु समप्येदि । (पुनराकाशे) किं मणह । एसे सलणागदवच्छ्ले अत्तणो जीवि-
५ दमेतस्स कालणे ईदिसं अकर्जं ण कलिस्सदि चिति । अज्जा, तेण हि अवथालेह से
सुहां गर्दि । किं दाणि तुम्हाणं एथ्य पाडिआरविअरेण । [तद्यादि न प्रतीय तदन
प्रेक्षाध्यमेन राजापथ्यकारिणं अष्टिचन्दनदासं सपुत्रकलत्रं वश्यस्यानं नीयमानम् ।
...आर्याः, किं मणथ । अस्त्यस्य कोऽपि मोक्षोपाय इति । आर्याः, अस्त्यमात्यरास-
सस्य गृहजनं यदि समर्पयति । ...किं मणथ । एष शरणागतवत्सल आत्मनो जीवि-
१० तमात्रस्य कारणेनेदशमकार्यं न करिष्यतीति । आर्याः, तेन ह्यवधारयतास्य शुभम्
गतिम् । किमिदार्नीं युध्माकमत्र प्रतीकारविचरेण ।]

(ततः प्रविशति द्वितीयचण्डालेन विल्वपत्रेणानुगतो वध्यवेशशारीरं शूलं
स्कंवेनादाय कुटुम्बिन्या पुत्रेण चानुगम्यमानश्चन्दनदासः)

चन्दनदासः— (सवाध्यम्) ईदी हद्दी अह्मारिसाणं वि णिच्चं चारित-

of [things] hostile [lit. unwholesome] to the king with his wife and son, being taken to the place of execution. (Looking up in space) Noble ones, what do you say? whether (iti) there is any means of [his] release? Noble ones, there (is) [such a means] if he surrenders the family-members of Minister Rākṣasa. (Again looking up in space). What do you say 'this [Candanadāsa] affectionate towards one who has thrown himself on his protection, would not, for the sake of just his own life, do such an unworthy deed (a-kārya)?' Noble ones, then know for certain (acā-
dhārayata) his auspicious course [to the yonder world]. What use, now, your thinking about counter-measures here [i. e. in this respect]?

(Then enter Candanadāsa being followed by the other Candila Bilvapatra, and wearing the dress of a condemned criminal having taken the stake on his shoulder, and being followed by his wife and son.)

Candanadāsa—(With tears) Alas! Fie! Alas! A salutation to Death! that of even persons like us ever afraid of [any] deviation (bhāṅga) [lit. break] from [the proper] course of life (caritra), there takes place (bhavati) death such as is befitting,

१ असुहां । २ कुटुम्बिनी । ३ अह्मारिसाणं वि कुले णिच्चं चारितमङ्गः
मीरूणं । ... किदन्तस्स ।

भङ्गभीरुणं चोरज्ञोचिदं मरणं होदि त्ति णमो किदल्तस्स । अह वा ३१५
णिसाणं उदासीणेषु इदरेत्तु वा विसेसोत्ति । तद्विह [हा विक् हा विक्
अस्माद्विशानांमपि नित्यं चारित्रभङ्गभीरुणां चोरज्ञोचितं मरणं भवतीति नमः
कृतान्ताय । अथवा न नृशंसानामुदासीनेष्वितरेषु वा विशेषोऽस्ति । तथाहि]

मोक्षूण आभिसाहं मरणभप्त तिणेहिं जीवन्तम् ।

वाहाणं मुख्यहरिणं हन्तुं को णाम णिव्यन्धो ॥ ३ ॥

[मुख्यामिषापि मरणभयेन तृणजीविन्तम् ।

व्याधानां मुख्यहरिणं हन्तुं को नाम निर्बन्धः ॥ ३ ॥]

(समन्तादवलोक्य) भो पिअवअस्स विष्णुदासः, कहं पदिवअणं वि ण मे
पदिवउज्जसि । अह वा दुल्हा ते क्षु माणुसा जे एदरिस काले दिष्टिवहे वि
चिद्विन्ति । (सेबाध्यम्) एदे अहापि अवअस्सा अंसुपादमेत्तकेण किदपदीआरा
स्वसरीरोहि कहंवि णिवतमाणा परिवद्धमाणसो अदीणवअणा वाहगुरुआए दिष्टीए
मं अणुगच्छन्दि । [मो प्रियवयस्य विष्णुदास, कथं प्रतिवचनमपि न मे प्रति- ५
पद्वसे । अथवा दुर्लभास्ते खलु मानुषाय एतस्मिन्काले दृष्टिपथेऽपि तिष्ठन्ति । ...
एतेऽसाकं प्रियवयस्या अश्रुपातमात्रेण कृतप्रतीकाराः स्वशरीरैः कथमपि
निवर्तमानाः परिवर्धितशोकदीनवदना बाष्पगुरुक्या दृष्ट्या मामनुगच्छन्ति ।]

(इति परिकामति)

the class (*jana*) of thieves ! Or rather, in the eyes of the
cruel (*nṛśamisa*), there is no distinction between the indifferent
(*udāsīna*), [ones] and others. For [or to explain the same]—

What [an inexplicable] insistence indeed, [is there]
on the part of the hunters to kill the innocent deer, living
on blades of grass, through fear of death, leaving flesh
(*āmisa*) [to itself] ? 3

(Looking around) O dear friend Viṣṇudāsa, how do you
not give me even [so much as] a word in reply? Or rather,
difficult to come across, are indeed those men, who [would] so
much as (*api*) stand within the range of sight, at this hour
[juncture lit. time]. Here our dear friends, with counter-
measures adopted by the mere sheding of tears, returning
with great difficulty (*kaihaṇapi*) with their bodies, their faces
woe-begone (*dīna*) on account of excessive [lit. increased]
grief, are following me with eyes heavy (*guruka*) with tears.

१ चन्द्रनदासः—(सबाध्यम्) । २ परिवचिद्...

बिल्वपत्रः—अज्ज चन्दणदास, आअदोसि वज्जट्टाणं ता विसज्जेहि
१० प्ररथणम् । [आर्य चन्दनदास, आगतोऽसि वध्यस्थानं तद्विसर्जय गृहजनम् ।

चन्दनदासः—कुटुम्बिणि गिवत्तेहि संपदं सपुत्रा । ण जुत्तं कुल अदोक्तं
अणुगच्छदुम् । [कुटुम्बिणि, निर्वर्तस्व सपुत्रा । न युक्तं खस्त-
तःपरमनुगत्तुम् ।]

कुटुम्बिणी—(सदाष्पम्) परलोअं पत्थिदो अज्जो ण देसन्तरं ।
१५ [परलोकं प्रस्थित आयो न देशान्तरम् ।]

चन्दनदासः—अज्जे, अअं मित्रकज्जेण मे विणासो ण उण पुरिसदोसेण ।
ता अलं विसादेण । [आर्ये, अयं मित्रकायेण मे विनाशो न पुनः पुरुषदोषेण ।
तदलं विषादेन ।]

कुटुम्बिणी—अर्ज, जह एवं ता दाणि अकालो कुलजग्नस्स गिवत्तिदुम् ।
२० [आर्य, यद्येवं तदिदानीमकालः कुलजनस्य निवर्तितुम् ।]

चन्दनदासः—अह किं ववसिदं कुटुम्बिणीए । [अय किं व्यवाधितं
कुटुम्बिण्या ।]

कुटुम्बिणी—मत्तुणो चरणे अणुगच्छन्तीए अप्पाणुगाहो होदुचि ।
[मर्तुश्वरणावनुगच्छन्त्या आरमानुग्रहो भवत्विति ।]

Bilvapatra—Noble Candanadāsa, you have [now] come to the execution-ground. So, send away [your] family-members.

Candanadāsa—Dear wife, [lit. mistress of the family]; now go back with the son. It is indeed not proper to follow [me], further than this.

Wife—(With tears) For the yonder world has my lord started, not for another country.

Candanadāsa—Lady, this my destruction [i. e. death is] due to [my] duty towards [my] friend, not again due to a personal mis-conduct (*doṣa*). Then, away with dejection.

Wife—My lord, if [it is] so, this is no time for the family-members to return.

Candanadāsa—Now what has been resolved [or begun] by my lady?

Wife—That there should be favour done to myself, by following [in death] the feet of my lord.

१ अज्जे । २ The passage अज्जे...विमादेण is dropped । ३
कुलवद्युजणस्स । ४ अज्जाए ।

चन्दनदासः— अज्जे दुर्वर्षसिदं एदं । तुप अर्जं पुत्रेऽमो असुणिदलो-२५
अरंववहारो बालो अणुगेहिणदवो । [आर्ये, दुर्वर्षसितमिदम् । त्वयायं पुत्रकोऽ-
श्रुतलोकसंवयवहारो बालोऽनुगृहीतव्यः ।]

कुदुम्बिनी— अणुगिहणन्दु णं पसण्णाऽमो कुलदेवदाऽमो । जाद पुअत्त पत
पैश्चमेसु पिदुणो पादेसु । [अनुगृहणन्त्वेनं प्रसन्नाः कुलदेवताः । जात पुत्रक,
पत पैश्चमयोः पितुः पादयोः ।] ३०

पुत्रः— (पादयोर्निरप्त्य) ताद, किं दाणि मए तावविरहिदेण अणुचिट्ठि-
द्वम् । [तात, किमिदार्नीं मया तातविरहितेनानुष्टातव्यम् ।]

चन्दनदासः— पुत्र, चाणकविरहिदे देसे वसिद्वम् । [पुत्र, चाणक्य-
विरहिते देशे वस्तव्यम् ।]

विल्वपत्रः— अज्जे चन्दणदास, णिखादे शूले ता सज्जो होति । [आर्ये ३५
चन्दनदास, निखातः शूलस्तत्सज्जो भव ।]

कुदुम्बिनी— अज्जाः, परित्ताअध परित्ताअध । [आर्याः, परित्रायधं
परित्रायधम् ।]

Candanadāsa—Lady, this [is] a bad resolve. By you is
this darling little son, a boy who has not heard [anything]
about the ways [lit. dealings] of the world, to be favoured
[with training].

Wife—Let the family-divinities, gratified, favour him.
Dear one, [my] little son, fall at the feet of your father, [that
are available to you for this] the last (*pascima*) [occasion].

Son—(*Prostrating himself at the feet*) [Dear] father, what
should be done by me, now bereft of my [father]?

Candanadāsa—Son, you should stay in a country devoid of
Cānakya.

Bilvapatra—Noble Candanadāsa, the stake is [ready] planted.
So, be ready.

Wife—Noble sirs [or gentlemen], protect, protect.

१. कुमारो । २ देवदाऽमो । ३ अपच्छिमं ।

चन्दनदासः— अज्जे, अद कि एथ आकन्दसि । सेगं गदाणं दावे देवा
४० दुक्षिखां परिअणं अनुकम्पन्दि । अणं अ मित्तकज्जेण मे विसाणो ३
अजुक्तकज्जेण । ता कि हरिसद्गाणे वि रोदीअदि । [आर्ये, अथ किमत्राक्रन्दसि ।
स्वर्गे गतानां तावेद्वा दुःखितं परिजनमनुकम्पन्ते । अन्यच्च मित्रकार्येण मे
विनाशो नायुक्तकार्येण । तत्कि हर्षस्यानेऽपि रुद्यते ।]

वज्रलोमा— अले बिल्लपैत्त, गेहृण चन्दणदासं । सर्वं एव घलभणो
४५ गमिस्तदि । [अरे बिल्वपत्र, गेहृण चन्दनदासम् । स्वयमेव गृहजनो गमिष्यति ।]

बिल्वपत्रः— अले वज्रलोमा, एसे गेहृणामि । [अरे वज्रलोमन, एष गृहृणामि ।]

चन्दनदासः— भद्र, मुहूर्तं चिङ्ग जात्र पुत्तां परिसर्वामि । (पुत्रं
परिष्वज्य मूर्ध्याद्य ।) जाद, अवस्तुं भविदव्वे विणासे मित्तकज्जं समुक्त-
हमाणो विणासमेणुभवामि । [भद्र, मुहूर्ते तिष्ठ, यावत्पुत्रकं परिष्वजे.....
५० जमत, अवश्यं भवितव्ये विनाशो मित्रकार्ये समुद्गहमाणो विनाशमनुभवामि ।]

पुत्रः— ताद, कि एदं वि भणिदव्यं । कुलधम्मो खु एसो अहाणं ।
[तात, किमेतदपि भणितव्यम् । कुलधर्मः खल्वेषोऽस्माकम् ।]

Candanadāsa—Lady, now why do you cry? On the distressed relatives [lit. retinue] of those gone to the heavenly world, just gods take compassion. And [as] another [important] matter, — my death [is] due to [my] duty to [my] friend, not due to [any] unworthy deed. Why then do you indulge in crying on an occasion [lit., in a place] of joy?

Vajraloman—O Bilvapatra, take hold of Candanadāsa; of their own accord, would the family-members go [back].

Bilvapatra—O Vajraloman, here I take hold [of him].

Candanadāsa—Good [friend], wait for a moment till I embrace my little son. (Embracing the son, smelling him on the head) Dear son, while death is sure to take place [in the case of every one born], I am meeting [lit. experiencing my] death, while carrying out [my] duty towards [my] friend.

Son—[Dear] father, need even this be told [i. e. said in so many words]? This [is] indeed our family—[code of]—duty.

१ सगं गदा खु ते देवा णन्दा जे दुक्षिखदं । २ अण..... रोदीअदि
dropped. ३ बिल्लवत्ता । ४ सन्तामि । ५ विणासमणुभवेहि । ६ (इति
पादयोः पतति) ।

वङ्गलोमा—अले गेहण एण । [अे, गुहाणैनम् ।] (चण्डालौ गृहीत-
चन्दनदासम् ।)

कुदुम्बिनी— (सोरस्ताडम्) अज्जा, परित्ताअघ परित्ताअघ । [आयाः, ५५
परित्तायधं परित्तायधम् ।]

(प्रविद्य पटाक्षेपेण) राक्षसः—भवति न भेतव्यम् । भो भोः शूला-
चतनाः, न खलु व्यापादयितव्यश्चन्दनदासः ।

येन स्वामिकुलं रिपोरिव कुलं दृष्टं विनश्यत्पुरा

मित्राणां व्यसने महोत्सव इव स्वस्थेन येन स्थितम्

आत्मा यस्थे वधाय वः परिभवक्षेत्रीकृतोऽपि प्रिय-

स्तस्थेयं मम मृत्युलोकपदवी वध्यस्त्वगावध्यताम् ॥ ४ ॥

चन्दनदासः—(सबाधं विलोक्य) अमच्च किं, एदं । [अमत्य, किमिदिश ।]

राक्षसः—त्वदीयसुचरितैकदेशस्यानुकरणं किलैतत् ।

Vajraloman—Oh, take hold of him.

(Both the Candalas take hold of Candanadasa)

Wife—(Beating her bosom) Noble sir, protect, protect.

(Entering with the tossing of the curtain)

Rakshasa—Lady no need to be afraid. Oh, oh stakemen, not
indeed should Candsnadasa be killed.

He by whom was seen formerly, the family of his master,
perishing as though it were the family of [his] enemy, who
remained indifferent [svasthena keeping just to his own place]
on the occasion of the calamity of his friends, as though it
were a great festive occasion, to whom his own body (ātmā),
even though made the target [lit. field, ground] of insults, is
dear, dear as it is to you for slaying,—round the neck of me
of this description (tasya mama), let this garland of the one
condemned to death, the [very] path to the world of Death,
be thrown [lit. bound].

Candanadasa—(Seeing with tears) Minister, what [is] this
[that you are doing]?

Rakshasa—This is indeed an imitation of a part (ekadesa)
[only] of your excellent [course of] action.

१ न भेतव्यम् । २ यस्य च वज्रनापरिभव... । ३ किलैतत् dropped.

चन्दनदासः—अमच्च, सबं वि इमं प्रासं णिष्फलं करन्तेण तुए कि
अणुचिष्टिदं । [अमात्य, सर्वमग्रं प्रयासं निष्फलं कुर्वता त्वया किमनुष्टितम् ।]
५ राक्षसः—सखे, स्वार्थ एवानुष्टितः । कृतमुपालम्भेन । मद्र निवेदतां
दुरात्मने चाणक्याय ।

वज्रलोमा—किं ति । [किमिति ।]

राक्षसः—

दुष्कालेऽपि कलावसज्जनरुचौ ग्राणैः परं रक्षता
नीतं येन यशस्विनातिलघुतामौशीनरीयं यशः ।
वुद्धानामपि चेष्टितं सुचरितैः क्षिष्टं विशुद्धात्मना
पूजाहौऽपि स यत्कृते तथ गतो वध्यत्वमेषोऽसि सः ॥ ५ ॥

वज्रलोमा—अले बिल्लपत्त, तुमं दाव चन्दणदासं गेहिणम् इह एदस्स मस-
णपादपस्स छाआए मुहुत्तं चिटु जाव हगे अज्जचाणक्यस्स णिवेहेमि गिर्हादो

Candanadāsa—What has been achieved [lit. done] by you
rendering fruitless the whole of this great effort (*pra-yoga*)?

Rākṣasa—[Dear] friend, only [my] self-interest [has been
achieved]. Away with rebuking [me]. Good [friend], let [this]
be communicated to the evil-souled Cāṇakya.

वज्रलोमा—What [is the message] ?

Rākṣasa—

Here am I, that one (*sa*), for whose sake, he [Candanadāsa], though worthy of being worshipped, attained the state of being a victim of yours, condemned to death, [-Candanadāsa-] by whom, possessed of glory, has been reduced to the state of being a paltry something (*atilaghu-tām nītam*) the glory of Śibi [by] protecting (*rakṣatā*) at the cost of [lit. by] his own life, another, even in this Kali [age], an evil age, with the tastes of people vitiated (*asat*) [and by whom] with a pure soul has been surpassed, by good deeds, the course [of acts] of even the Buddha [saints].

Vajraloman—O Bilvapatra, do you just taking hold of
this Candanadāsa, wait for a while in the shadow of this tree

१ स्वार्थ एव (स्वार्थप्रधानो) हि जीवलोकः ।

अमच्चरक्षसो चिः । [अरे विव्यपत्र, त्वं तावच्चन्दनदासं गृहीत्वेहैतस्य इमशान-पादपत्य छायायां मुहुर्ते तिष्ठ यावदहमार्यचाणक्याय निवेदयामि गृहीतोऽमात्य-राक्षस इति ।] ५

विव्यपत्रः— अले वज्रलोमा, पवं होदु । [अरे वज्रलोमन्, एवं भवतु ।]
(इति सपुत्रदारेण चन्दनदासेन सह निष्क्रान्तः)

वज्रलोमा— एदु अमच्चो । (राक्षसेन सह परिक्रम्य) औस्थ एत्य कोवि गिवेदेह दाव णन्दकुहणगकुलिसस्स मौलिअकुलपद्मिद्वावकस्स अज्जचाणक्यस्स । [एत्यमायः । अस्त्यत्र कोऽपि निवेदयत तावच्चन्दकुलनगकुलिशाय मौर्यकुल-१० प्रतिष्ठापकायार्यचाणक्याय ।]

राक्षसः— (स्वगतम्) एतदपि नाम ओतव्यम् ।

वज्रलोमा— एसो अज्जणीदिसंजमिदबुद्धिपुलिसआले गिहिदे अमच्चर-क्षसेति । [एष आर्यनीतिसंयमितबुद्धिपुरुषकारो गृहीतोऽमात्यराक्षस इति ।]
(ततः प्रविशति जवनिकावृतशरीरो मुखमात्रदृश्यश्चाणक्यः) १५

in the cemetery till I report to revered Cāṇakya, 'Minister Rākṣasa has been captured.'

Bilvapatra—O Vajraloman, let [it] be so.

(With this, he goes with Candanadāsa accompanied by (his) wife and son.)

Vajraloman—May the 'minister' come. (Walking round with Rākṣasa) Is there any one [on duty] here? Just report to revered Cāṇakya, the thundrebolt (kulisa) to the mighty mountains (kulaparvata) in the form of the Nanda family, the founder of the stability (pratiṣṭhāpaka) of the Maurya family.

Rākṣasa—This too, indeed, has to be heard [quietly].

Vajraloman—That there is minister Rākṣasa captured, with his intellect and bravery brought under effective control (sanyamita), by the policy of the Revered one [Cāṇakya].

(Then enter Cāṇakya his body covered with a mantle, with the face only visible.)

१ के एत्य दुचालिआणं गिवेदेह । २ यी दिणिगलिदबुद्धि विहृते ।

चाणक्यः— मद्र, कथय कथय

केनोन्तुङ्गशिखाकलापकपिलो धद्धः पटान्ते शिखी
पाशैः केन सदागतेरगतिता सद्यः संमापादिता ।
केनानेकपदानवासितसटः सिंहोऽपितः पञ्चरे
भीमः केन च नैकनक्रमकरो दोभ्यां प्रतीर्णोऽर्णवः ॥ ६ ॥

वज्रलोमा— णं णीदिणिउणबुद्धिणा अज्जेण । [ननु नीतिनिष्पुणवुद्धि
नायेण ।]

चाणक्यः— मा मैवम् । नन्दकुलविद्विषिणा दैवेनेति ब्रूहि ।

राक्षसः— (स्वगतम्) अयं दुरात्मा अथवा महात्मा कौटिल्यः ।

आकरः सर्वशास्त्राणां रत्नानामिव सामग्रः ।

गुणैर्न परितुष्यामो यस्य मत्सरिणो वयम् ॥ ७ ॥

Cāṇakya—Good [man], tell, tell—

By whom has fire (*sikhī*—lit. the one possessed of flames), tawny (*kapila*) with the mass (*kalāpa*) of flames, (*sikhā*) [rising] high (*uttuṅga*) been bound up in the skirt of his garments? By whom has the state of not moving [at all] of the ever-moving [wind] been accomplished in the twinkling of an eye [*sadyah*—lit. instantaneously]? By whom has the lion, his mane (*saṭā*) made fragrant (*vāsita*) by the ichor (*dāna*) of elephants (*an-eka-pādavipa*), been put into a cage? And by whom is the frightful (*bhīma*) ocean (*arṇava*), with a number of (*naika*) crocodiles and sharks [or fish] been crossed with [just his] two arms?

Vajraloman—I say [this has been done] by the Revered one, with [his] intellect proficient in policy.

Cāṇakya—No, [say] not so. Say, ‘By Fate, full of hatred against the Nanda family [was this wrought].’

Rākṣasa—(To himself) Here [is] Kāuṭilya [I wonder whether he is] evil-souled or noble-souled—

The mine of all sciences, like the ocean [that] of gems, with whose merits, we [that are] under the influence of jealousy, are not fully satisfied.

१ पटान्तेऽनलः । २ समासाधिता ।

चाणक्यः—(विलोक्य सहर्षे स्वगतम्) अये, अथमसावमात्यराक्षसः ।
येन महात्मन ।

गुरुभिः कल्पनोङ्गौर्दीर्घजागरहेतुभिः ।

चिरमायास्तिं सेना वृषलस्य मतिश्च मे ॥ ८ ॥

(जवनिकामपनीयोपसृत्य च) भो अमात्यराक्षस, विष्णुगुसोऽहमभिवादये ।

राक्षसः—(स्वगतम्) अमात्य इति लज्जाकरभिदानी विशेषणम् ।

(प्रकाशम्) विष्णुगुस, न मां चण्डालस्पर्शदूषितं स्पष्टुमर्हसि ।

चाणक्यः—अमात्यराक्षस, नैमौ^३ चाण्डालौ । अयं खलु दृष्टपूर्व एव भवता
सिद्धार्थको नाम राजपुरुषः । योऽप्यसौ द्वितीयः सोऽपि समिद्वार्थको नाम ५
गत्पुरुष एव । शकटदासोऽपि तपस्वी तं तादृशं कपटलेखमजनन्नेव मया
देखितः ।

राक्षसः—(स्वगतम्) दिष्टया शकटदासं प्रत्यपनीतो विकल्पः ।

Cāṇakya—(*Beholding, with joy to himself*) Ah ! Here is
that minister Rākṣasa,—by whom, the high-souled one—

was subjected to worry, for long, the army of Vṛṣala,
as well as my mind [lit. intellect,], with the arduous
(guru) troubles of conceiving (kalpana) [and carrying out
plans], the cause of prolonged wakefulness. 8

(*Removing the screen (of the mantle) and approaching*) O
minister Rākṣasa, I, Viṣṇugupta, salute [you].

Rākṣasa—(*To himself*) 'Minister,' this now is an epithet
bringing shame [to me]. (Aloud) Viṣṇugupta, [it behoves you
not i. e.] please do not touch me, polluted [that I am] with the
touch of Cāṇḍālas.

Cāṇakya—Minister Rākṣasa, these [two] are not Cāṇḍālas.
This one indeed is an officer of the king, even seen formerly
by your worthy presence, [and] Siddhārathaka by name. And
this one too, the other, — he also is just an officer of the king,
Samiddhārthaka by name. And poor Sakaṭadāsa too was
caused by me to write that false letter of that sort, without
himself knowing [it] at all.

Rākṣasa—(*To himself*) By good fortune is the suspicion
about Sakaṭadāsa removed !

१ विष्णुगुसोऽभिवादयते । २ श्वपाकस्पर्शः । ३ नायं श्वपाकः । ४ येन
व्यालसौहार्दमुत्पाद्य तादृशं कपटलेखमजनन्नेव लेखितस्तपस्वी शकटदासः ।
योऽप्यसौ... राजपुरुष एव ।

चाणक्यः—किं वहुना । एष संक्षेपतः कथयामि ।

भृत्या भद्रभट्टादयः स च तथा लेखः स सिद्धार्थक-
स्तच्चालंकरणत्रयं स भवतो मिलं भद्रन्तः किल ।

जीर्णोद्यानगतः स चार्तपुरुषः क्लेशः स च श्रेष्ठिनः
सर्वोऽसौ

(इत्यधोंके लज्जां नाट्यन्)

वृषलस्य धीर भवता संयोगमिच्छोर्नयः ॥ ९ ॥

तदयं वृषलस्त्वां द्रेष्टुमिच्छति । पश्यैनम् ।

राक्षसः—(स्वगतम्) का गतिः । एष पश्यामि ।

(ततः प्रविशति राजा विभवतश्च परिवारः)

राजा—(स्वगतम्) विनैव युद्धादार्थेण जितं दुर्जयं परबलमिति लभ्नित
एवास्मि । मम हि

Cāṇakya—Why [say] much? Here I tell [the whole story] in a nutshell [lit. brief, *samkṣepataḥ*].

The servants headed by Bhadrabhaṭa, and that letter of that type, that Siddhārthaka, and that set of the three [ornaments], that friend of your worthy presence, the Revered one (*bhadanta*) as he was called (*kila*) and that distressed man in the old garden and that torture of the President [of the Merchant Guild] – the whole of it [was] my – (With this half said, gesticulating shame)

Policy, desirous that I was of [bringing about] a union of Vṛṣala and your worthy presence.

Here, then, [is] Vṛṣala wishing to see you. See him.

Rākṣasa—(To himself) What [other] course [is there]? Here I [shall] see [him].

(Then enter the king, and around him the retinue)

King—(To himself) Even without a fight has the enemy's army, difficult to conquer been conquered by the Revered one – at this I am indeed ashamed. For, [on the part] of my

१ सर्वे मे सर्वोऽयं । २ इत्य...dropped. ३ द्रष्टुमागच्छति ।

फलयोगमवाप्य सायकानामनियोगेन विलक्षतां गतानाम् ।
स्वशृंचैव भवत्यधोमुखानां निजतुणीशयनवृत्प्रतिष्ठा ॥ १० ॥

अथवा।

विगुणीकृतकार्षुकोऽपि जेतुं मुवि जेतव्यमसौ समर्थ एव ।
स्वपतोऽपि ममेव यस्य तन्वे गुरवो जाग्रति कार्यजागरूकाः ॥ ११ ॥
(चाणक्यमुपसृत्य) आर्य, चन्द्रगुप्तः^५ प्रणमति ।
चाणक्यः—वृषल, संपनास्ते सैर्वाशिषः । अयंममात्यराक्षसः^६ प्राप्तः । तद-
भिवादयस्वा त्रभवन्तममात्यमुख्यम् ।
राक्षसः^७—(स्वगतम्) योजितोऽनेन संबन्धः ।
राजा—(राक्षसमुपसृत्य) आर्य, चन्द्रगुप्तोऽभिवादयते ।

arrows, having secured association with [their] fruit [punningly, having iron-tips associated with them], with their countenances far from bright (*vilakṣatām gaṭānām*) by reason of not being appointed [to any duty], there takes place, (*bhavati*) a firm stand on the vow of sleeping (i. e. lying idly) in their [own] quivers (*tuṣīra*) with their faces down-cast [all the while], on account of their own grief, as though.

10

Or,

That one is definitely able to conquer what is worth conquering on the earth, though he has his bow unstrung, while who is even asleep, as am I myself, his elders [preceptors], vigilant in regard to the undertaking [or state-duties] keep awake in regard to the administration of the kingdom.

11

(*Approaching Cāṇakya*), Revered one, Candragupta salutes [you].

Cāṇakya—Vṛṣala, accomplished are all your desires. Here Minister Rākṣasa is secured [or arrived.] So, salute the respect-worthy eminent [leading] minister.

Rākṣasa—(To himself) By this one has [already] been brought about the relationship !

King—(*Approaching Rākṣasa*) Noble one, Candragupta does obeisance to [you].

१ सायकानां विधियोगेन । २ मतानाम् । ३ स्वशृंचैव । ४ त्रतं प्रतुष्ट्यै ।
५ चन्द्रगुप्तोऽभिवादयते । ६ मदीयाशिषः । ७ अय... प्राप्तः dropped.
८... मात्यराक्षसम् । ९ The whole line is dropped.

राक्षसः—(विलोक्य स्वगतम्) अये चन्द्रगुप्तः । य एषः

बाल एव हि लोकेऽस्मिन्तंभावितमहोदयः ।

ऋणेणारुद्धवान् राज्यं यूथैर्वर्यमिव द्विपः ॥ १२ ॥

[प्रकाशम्] राजन्विजयस्व ।

राजा—आर्य,

जगतः किं न विजितं मर्यैति प्रविचिन्त्यताम् ।

गुरौ वाङ्मुण्यचिन्तायामार्ये चार्ये च जाग्रति ॥ १३ ॥

राक्षसः— [स्वगतम्] स्पृशति मां भूत्यभावेन कौटिल्यशिष्यः । अथवा विनय एवैष चन्द्रगुप्तस्य । मत्सरस्तु मे विपरीतं कल्पयति । सर्वथा स्थले यशस्वी चाणक्यः । कुतः ।

द्रव्यं जिगीषुमधिगम्य जडात्मनोऽपि

नेतुर्यशस्त्वनि पदे नियता प्रतिष्ठा ।

Rākṣasa—(*Beholding, to himself*) Ah [this is] Candra-gupta—who here

even [when] a boy, with his high prosperity (*udaya*) already anticipated, has in due course attained to his sovereignty [lit. kingdom *rājyam*], like the elephant, the lordship of the herd [of elephants].

12

(*ALOUD*) King, be victorious !

King—Revered one,

May it be thought about as to what [it is] that I have not won in [lit. of] the world, while the Revered Preceptor (*gurauārye*—i. e. Cāṇakya) and the Revered one [Noble one=Rākṣasa] are keeping awake in regard to the consideration of the six expedients.

13

Rākṣasa—(*To himself*) The pupil of Kauṭilya is tinging [lit. touching] me with the state of [being his] servant. Or, this [is] only the good training (*vi-naya*) [or modesty] of Candra-gupta. My jealousy, however, makes me imagine the contrary. In all ways (*sarvathā*) [i. e. looked at from all view-points] rightly [in the fitness of things, *sthāne*] [is] Cāṇakya victorious. Why?

Having secured a worthy [*dravya*, lit. the proper kind of material] ambitious [king] (*jigīṣu*), the firm establishment in the position of being victorious is certain [or defi-

१ कार्येषु जाग्रति ।

अद्रव्यमेत्य तु विशुद्धनयोऽपि मन्त्री

शीर्णाश्रयः पतति कूलजवृक्षवृत्त्या ॥ १४ ॥

चाणक्यः— अमात्यराक्षस, अपीष्यते चन्दनदासस्य जीवितम् ।

राक्षसः— भो विष्णुगुप्त, कः सन्देहः ।

चाणक्यः— अमात्यराक्षस, अगृहीतशब्देण भवतानुगृह्णते वृषल इत्यतः
सन्देहः । तैर्यादि सत्यमेव चन्दनदासस्य जीवितमिष्यते ततो गृह्णतामेदं
शब्दम् ।

राक्षसः— भो विष्णुगुप्त, मा मैवम् । अयोग्या वयमस्य विशेषतस्त्वया ५
शूतस्य ग्रहणे ।

चाणक्यः— अमात्यराक्षस, योग्योऽहमयोग्यो भवानिति कथमेतत् ।

rate, *niyate*] of even a dull-witted counsellor [*netā* - guide, adviser]. Coming to [have] an unworthy [young king], however, a minister even with a spotless [perfect] policy falls, in the manner (*vṛttiyā*) of a tree growing on the bank [of a river], with the resort [itself] shattered. 14

Cāṇakya—Minister Rākṣasa, is the [continuation] of Candanadāsa's life wished [by you]?

Rākṣasa—O Viṣṇugupta, what doubt [could there be regarding that]?

Cāṇakya—Minister Rākṣasa by your worthy presence, who has *not* taken the sword [in hand], is Vṛṣala favoured—on this account [is] there [this] doubt. So if Candanadāsa's life is wished in right earnest, (*satyameva*) then let this weapon be accepted.

Rākṣasa—O Viṣṇugupta, no, [say] not so. Unworthy are we for the wielding of this—especially as it [lit. of this] was wielded by you.

Cāṇakya—Minister Rākṣasa, how [is] this [correct] that I am worthy, your respected presence (*bhavān*) unworthy?

१ The passage अमात्य...संदेहः । dropped. २ यदेवं चन्दनदासस्य ।
३ (राक्षसश्चिन्तयति) चाणक्यः— तपोवनं यामि विहाय मौर्ये त्वां चाधिकारे
विवृत्य मुख्यम् । त्वये स्थिते वाक्पतिवत् सुबुद्धौ मुनक्तु गामिन्द्र इवैष
पदः ॥

अद्वैः सार्वमजस्तदत्तकंविकैः क्षामैरशूल्यासनैः
स्नानाहारविहारपानशयनस्वेच्छासुखैर्यजितान् ।
माहात्म्यात्तत्वं पौरुषस्य मतिमन्दसारिदर्पच्छिदः
पश्यैतान्परिकल्पनाव्यतिकरप्रोच्छूनवंशान्गजान् ॥ १५ ॥

अथवा किं बहुना । न खलु भवतः शब्दग्रहणमन्तरेण चन्दनदाक्षस
जीवितमस्ति ।

राक्षसः— (स्वंगतम्)

नन्दस्नेहूगुणाः स्पृशान्ति हृदयं भृत्योऽस्मि तद्विद्विषां
ये सिक्षाः स्वयमेव वृद्धिमगमंश्चिन्नास्ति एव द्रुमाः ।

O talented one, due to the greatest of the bravery of you, the destroyer (*chidah*) of the pride of the proud enemy, see these elephants with their spines (*vanisa*) swollen (*uccūna*) on account of their contact (*vyatikara*) with the very elaborate battle-equipment (*parikalpana*), deprived of the pleasures of bath, feed, sport, drink and sleep according to their wish (*sveccha*), along with the horses, with the bridles ever [*ajasram* lit. continually], put on [lit. given], emaciated (*kṣāma*) and with their saddles [seats, *asana*] never out of use (*āsasānya*),

15

Or, why [say] much ? Not indeed would Candanadāsa's life [be allowed to continue] without your worthy presence accepting the weapon.

Rākṣasa—(*To himself*)

The excellence [lit. merits] of the affection of the Nandas touches 'the heart, [while now I 'am practically already] the servant of their enemies. Those very trees, sprinkled over by myself and grown up [lit. which attined their growth], [are now] cut off. By me is the weapon to be used [lit. put into operation] for the sake of the protection [or safety] of [my] friend's person. The courses of events (*kārya*), take us after a long period of time to the state of being the obedient servants (*āśīnī*).

१ दत्तकविकाक्षामै । २ (स्वंगतम्) and verse 16 dropped.

शत्रुं मिलशरीररक्षणकृते व्यापारणीयं मया

कार्यणां गतयो विधेपि नयन्त्याक्षानकरत्वं चिरात् ॥ १६ ॥

(प्रकाशम्) विष्णुगुस, नमः सर्वकार्यप्रतिपत्तिहेतवे सुहृत्स्नेहाय । का गति-
वै प्रहोऽस्मि ।

चाणक्यः— (सहर्षे चाक्षमपैथित्वा) वृषल वृषल, अमात्यराक्षसेनेदानी-
भृगृहीतोऽस्मि । दिष्ट्या वर्द्धते भवान् ।

राजा— आर्यप्रसाद एव चन्द्रगुसेनानुभूयते ।

(प्रविश्य) पुरुषः— जेदु अज्जो । एसो क्खु मदमडमालराअणप्पमुहैं
मंयमिदकलचलणो मलअकेदू पडिहारभूमिं उव्वाविदो । एंदं सुणिअ अज्जो
प्रमाणम् । [जयत्वार्थः । एष खलु भद्रमटमागुरायणप्रमुखैः संयमितकरचरणो
मलयकेतुः प्रतीहारभूमिमुपस्थापितः । इदं श्रुत्वा आर्यः प्रमाणम् ।]

चाणक्यः— भद्र, निवेद्यताममात्यराक्षसाय । सोऽयमिदानी जानीते ।

kāratva) of Fate [or, the courses of events, accomplish or bring about, after a long period of time, the state of being an obedient servant in the case of even Fate].

16

(Cloud) Viṣṇugupta, a salutation to the affection for a friend, the cause of the acceptance of all acts [or offices]. What [other] course? I have bent [myself] low [i. e. submitted myself].

Cāṇakya—(With joy, presenting the sword) Vṛṣala, Vṛṣala, now you are favoured by Minister Rākṣasa. I congratulate your honour [on this acquisition].

King—The favour of the Revered one itself (*eva*) is being enjoyed by Candragupta.

(Entering) Puruṣa—Victorious be the Revered one. Here indeed is Malayaketu with hands and feet bound down by Bhadrabhaṭa, Bhagurāyaṇa and others made to stand at the region of the door [lit. the region from where there is sending away]. Having heard this, the Revered one is the [sole] authority [to order what should be done].

Cāṇakya—Good [man], let [the matter] be reported to Minister Rākṣasa. It is (*he*) who (now) knows in this respect.

१ मो विष्णुगुस प्रहोऽस्मि । नमः स्नेहाय । २ अमात्यराक्षसेन गृहीत-
गवेणानुगृहीतो दिष्ट्या । ३ जेदु देवो । ४ एंदं... dropped.

राक्षसः— (स्वगतम्) कथं दासीकृत्य मामिदानीं विजापनायां मुक्तां करोति कौटिल्यः । का गतिः । (प्रकाशम्) राजन् चन्द्रगुप्त, विदितमेव । यथा वयं मलयकेतौ कंचित्कालमुषितास्तत्परिरक्ष्यन्तामस्य प्राणाः । (राजा चाणक्यमुखमवलोकयति ।)

१५ चाणक्यः— वृषल, प्रतिमानयितव्योऽमात्यराक्षसस्य प्रथमः प्रणयः । (एवं प्रति) भद्र, अस्मद्दूचनादुच्यन्तां भद्रभट्टप्रभुखा अमात्यराक्षसेन विजाप्ते देवश्चन्द्रगुप्तः प्रयच्छति मलयकेतवे पित्र्यमेव विषयम् । अतो गच्छन्तु भक्तं सहानेन । प्रतिष्ठिते चास्मिन्पुनरागन्तव्यमिति ।

पुरुषः— जं अज्जो आणवेदि । [यदार्थं आज्ञापयति ।] (इति परिकाशाः)

२० चाणक्यः— भद्र, तिष्ठ तिष्ठ । अपरं च वक्तव्यो दुर्गंपालो विषयाः । अमात्यराक्षसलाभेन सुप्रीतश्चन्द्रगुप्तः समाज्ञापयति य एष भ्रेष्ठी चन्द्रवाह

Rākṣasa—(To himself) How? Having made me a slave Kauṭilya now makes me speak out to give [the required] instruction. What course? (Aloud) King Candragupta, already known to you is the fact that we stayed for some time with Malayaketu. So, let his life be spared [lit. saved].

(The King looks up to Cāṇakya's face)

Cāṇakya—Vṛṣala, the first request of minister Rākṣasa is to be [duly] honoured. (To the Puruṣa) Good [man], let Bhadrabhaṭṭa and others be told in our name, His Majesty Candragupta, requested by minister Rākṣasa, gives to Malayaketu just his ancestral territory [i. e. kingdom]. So you should go with him. And return when he is installed (is established) [on the throne].

Puruṣa—As the Revered one commands (With this he walks about).

Cāṇakya—Good [man], wait, wait. And [by way of] another [thing], Vijayapāla, the fort-commandant, should be told—“Candragupta, extremely pleased at the acquisition of Minister Rākṣasa, commands—‘This President of the [Merchant] Guild, here, Candanadāsa—he should be appointed to the post of Merchant-in-Chief in all the cities in the empire [lit on the earth]’”.

१ राजन् विदितमेवैतद् यथा । २ पुरुषः—up to तिष्ठ in line 20 dropped.

३ अमात्यराक्षसेन गृहीतशब्देण सुप्रीतो देवश्चन्द्रगुप्तः ।

स पृथिव्यां सर्वनगरश्चेष्टिपदमारोप्यतामिति । अपि च विना इस्त्यश्च क्रियतां सर्वमोक्ष इति । अथवा मात्यराक्षसे नेतरि किमस्माकं प्रयोजनमिदानीम् ।

विनां वाहनहस्तिभ्यो मुच्यतां सर्वबन्धनम् ।

पूर्णप्रतिक्षेप मया केवलं बध्यते शिखा ॥ १७ ॥

पुरुषः—जं अज्ञो आणवेदि । [यदार्थं आज्ञापयति ।] (इति निष्कान्तः)
चाणक्यः—भो राजन् चन्द्रगुप्त, भो अमात्य राक्षस, उच्यतां किं वा
भूयः प्रियमुपकरोमि ।

राजा—किमतः परमपि प्रियमस्ति ।

राक्षसेन समं मैत्री राज्ये चारोपिता वयम् ।

नन्दाश्चोन्मुलिताः सर्वे किं कर्तव्यमतः प्रियम् ॥ १८ ॥

राक्षसः—तर्थापीदमस्तु । (मरतवाक्यम्)

Moreover, excepting the horses and the elephants, let the release of all be effected. Or with minister Rākṣasa to lead [lit. as the leader], what use are we now [to the King] ?

Let every chain [or rather] be removed, excepting [those used to keep secure] the horses and the elephants. By me, who have fulfilled [my] vow, only [my] hair on the head (sikha) is now being bound. 17

Puruṣa—As the Revered one commands. (With this he goes out).

Cāṇakya—O King Candragupta, O minister Rākṣasa, may it be stated by you as to what other favour I should confer on you two.

King—What favour greater than even this is there?

Friendship [has been formed] with Rākṣasa, and we have been established on the throne. And all the Nadas have been extirpated. After this what favour is to be conferred ? 18

Rākṣasa—Even then, let there be this :

(Chorus or the passage assigned to all actors)

१ किं इस्त्यश्चेन प्रयोजनम् । तदिदानीम् । २ अमात्ये नेतरि कुतो इस्त्यश्चेन प्रयोजनम् । तदिदानीं सहस्यश्च मुच्यतां सर्वबन्धनम् ॥ ३ The whole passage is dropped. ४ यद्यपरितोषस्तदिदं भवतु ।

वाराहीमात्मयोनेस्तनुमवनविधावास्थितस्यानुरूपां
यस्य प्राग्दन्तकोटिं प्रलयपैरिगता शिथिये भूतधात्री । १२
म्लेच्छैरद्विज्यमाना भुजयुगमधुना संथिता राजमूर्तेः
स श्रीमंद्वन्धुभूत्यश्विरमवतु महीं पार्थिवोऽवन्तिवैर्मा ॥ १९ ॥

(इति निष्कान्ताः सर्वे)

इति निर्वहणं नाम सप्तमोङ्कः ।

इति विशाखदत्तविरचितं मुद्राराक्षसं नाटकं समाप्तम् ।

Let that [welknown] king Avantivarman, with his relatives and servants possessed of wealth, protect for a long period of time the earth [King Avantiverman—] the tip of the tusk of whom the self-born one (ātma-yoneh) who had assumed (āsthita—lit. taken his stand on) the boat form (vārahitam) suitable for the purpose of [giving] protection, the Supporter-of-the-beings [i. e. Earth personified] surrounded on all sides by the (waters of the) deluge resorted to, (in days of yore) (prāk), and the pair of the arms of whom with the royal form [assumed] (rāja-mūrteh), [Earth] has now resorted to, harassed as she is by the Mlechas. 19

(With this Exeunt Omnes)

Thus ends the Seventh Act named ' Denouement '.

Thus ends the drama " MUDRĀRĀKSASA ".

composed by Visākhadatta.

१ म्लेच्छैरद्विज्यमाना । २ स श्रीमान् वन्धुभूत्यः । ३ पार्थिवभन्दगुप्त ।

NOTES

ACT I

The *Mudrārākṣasa*, like other plays in Sanskrit, opens with a *nāndī*, as required by the rules of Sanskrit dramaturgy. As brought out by नन्दनिते देवता अस्याम् अनया वा, a *nāndī* is called *nāndī* as the divinities (who are praised) take delight in it. The relevant part of the dictum of the नाटथशास्त्र regarding this *nāndī* is सूत्रधारः पठेचान्दौ... In the *मुद्राराक्षस*, it may also be noted that the नान्दी is of the अष्टपदा type, where ८ द is to be understood as meaning a line. The two stanzas between themselves make eight lines. Thus the नान्दी in the *मुद्राराक्षस* is अष्टपदा.

(1) Construe—ते शिरसि स्थिता इयं धन्या का ? शशिकला, किं तु एतद् अस्याः नाम ? तत् एतत् अस्याः नाम एव, ते परिचितम् अपि कस्य हेतोः विस्मृतम् ? [अहं] नारी पृच्छामि न इन्दुम्; यदि इन्दुः प्रमाणं न [तर्हि], विजया कथयतु इति सुरसरितं देव्याः निहोतुम् इच्छोः विभोः शार्छ्यं वः अःयात् ।

The stanza contains a dialogue as it once took place, according to the poet, between Lord S'ankara and Pārvatī. Seeing a woman on the head of Lord S'ankara, Pārvatī was astonished and therefore asked Lord S'ankara 'who is this blessed one on your head ?' (blessed indeed she was, as she was occupying the most covetable place in the world viz., Lord S'iva's head which even Pārvatī, though constituting half of the Lord's अर्धनारीन्देश्वर form, never could occupy; in fact Pārvatī's highest claim never extended beyond the Lord's lap). S'iva wanted to conceal that it was Gangā [the river Ganges personified] who occupied his head and therefore, deliberately misunderstanding the point of Pārvatī's question replied, 'S'as'ikalā'—the moon's digit—is on my head'. Pārvatī, still having Gangā in her mind, though she knew her not by the name, proceeded to ask, 'Is this her name ?' S'iva replied 'that is even her appellation

(नाम = appellation, the way one is called); in fact, it is well-known to you. How have you forgotten it? Pārvatī waited to remove Siva's misunderstanding regarding her question and with that in view she said, 'I am asking [you] about the woman [there on your head]—not about the moon.' नारी पृच्छामि=नारीविषयकं पृच्छामि, नारीमधिकृत्य पृच्छामि and similarly इन्दुं न पृच्छामि=इन्दुविषयकं or इन्दुमधिकृत्य न पृच्छामि. S'ankara who, however, was in a mood to tease Pārvatī, whose jealousy was obviously roused by Gangā, continues in the vein he had on purpose started in and takes नारीं पृच्छामि to be the same thing as 'I shall ask or inquire of a woman and इन्दुं न पृच्छामि to be the same thing as I shall not ask or inquire of the (moon or) Candra' [who, after all, is a male as untrustworthy as S'ankara himself] and, therefore, coolly says 'let विजया [your trusted female companion or attendant, according to another account] tell—if Candra is not an authority i. e. is not reliable [in your opinion]. S'iva thus succeeded in not allowing Pārvatī to extract from him the name of the woman on his head. The cleverness or ingenuity not unaccompanied by a desire to tease Pārvatī, is appreciated by the poet Viśākhadatta and so he expresses the pious wish 'may this cleverness of the Lord protect (अृ to protect) you [i.e. the audience before whom the play was being staged].

मीथ्यते अनेन इति मानम्, प्रकृष्टं च तत् मानं च प्रमाणम्—i. e. most reliable means of knowledge. According to Indian Logic there are four principal means of knowledge: प्रत्यक्ष, अनुमान, शब्द, उपमान. The term प्रमाण primarily applied to these *reliable means of knowledge*; it is later *extended* to anything or any one *reliable*. It is in this sense that the moon is said to be no *pramāṇa*, in the eyes of Pārvatī.

Students of Hindu mythology are well aware how the sacred river Ganges in the course of her descent from heaven earthwards, first fell on Siva's head, lest the earth be pierced through by the mighty fall. The story of Bhagiratha, who practised austerities with the purpose of making the heavenly river come down and raise his ancestors who were in the nether regions, is what the poet has in view so far as केवं

स्थिता ते विरसि is concerned. But the whole of it need not be recounted. Likewise the circumstances under which S'iva was required to place the moon [for a cooling effect] on his head, after having drunk the virulent Hālāhala poison that came up in the course of the churning of the milk—ocean, to which both gods and demons were a party, too, need not be narrated in full. It is very interesting to note that even goddess Pārvatī has a *human* element in her, in that her jealousy was roused at the sight of a woman who already had got herself planted on the head of Lord S'iva.

The stanza contains a fine equivocation which is based on two senses of the term शशिकला—(a) शशिनः कला शशिकला 'the moon's digit'—as stated by S'ankara in reply to the question का इयं? (b) Pārvatī, however, takes शशिकला to be the proper name of the woman on the Lord's head about whom she had asked S'iva. The equivocation is dependent on the clever exploitation by the poet of the fact that the root प्रच्छ (पृच्छ) to ask is द्विकर्मक, the person asked being the direct object of प्रच्छ while something he or she is asked about is the indirect object. Pārvatī used नारीं पृच्छामि with नारी (about the woman) as the indirect ('त्वां' अध्याहृत being the direct object). S'iva understands this use of नारी as the direct object of पृच्छामि and answers 'if the moon be be unreliable in your opinion [by all means] ask a woman, say your companion Vijayā, about the matter'. The alāmkāra contained in the stanza is वक्त्रेक्षि. Vide यदुक्तमन्यथा वाक्यमन्यथान्येन युज्यते...। सा वक्त्रोविक्तः The metre of this stanza as also of the next is स्त्रभरा defined as 'म्रम्नैर्यनां त्रयेण त्रिमुनियतियुता स्त्रभरा कीर्तितेयम्' (the गणs being म, र, म, न, य, य, य.)

(2) Construe—पादस्य स्वैरपतैः आविर्भवन्तीम् अवनेः अवनतिं रक्षतः, सर्वलोकातिगानां दोषां संकोचेन एव मुहुः अभिनयतः, उग्रजलवनकणमुच्चं दृष्टिं लक्ष्येषु दाहभीतेः न बधनतः, इति आधारानुरोधात् त्रिपुराविजयिनः दुःखनृत्तं चः पातु ।

The stanza describes the tāṇḍava dance which S'ankara performed with an amount of discomfort (दुःख) out of consideration (अनुरोध) for the adhāra lit. the very ground where he danced viz the पृथ्वीतल. Flushed with the victory that the

Lord had secured against the demons wherein he had destroyed the *three cities* specially built up by Maya, the architect of the demons, cities which could be invisible at will,—the Lord would have given a very vigorous performance of the ताण्डवनृत् (नृत्य). But the Lord knew full well that if he were to let himself go and indulge freely in the dance, the whole earth would undergo a depression (अवनति) under the vigorous stampings of his feet [आविर्भवन्तीम्=आविर्भविष्यन्तीम्, the term being used proleptically]. He, therefore, spared (रक्षतः) the earth and was content with only gentle (स्वैर) treadings of his feet (पादस्य = पादयोः). So far as gesticulation, expression of the feelings, was concerned, the Lord remained content with whatever (in fact) inadequate space he could get for stretching out his arms. S'iva, as the Natarāja, has a thousand arms. दोष्णाम् genitive plural of दोष्ण् *m.* an arm thus is quite proper. He actually subjected his long arms to a *contraction* (संकोच), lest they reached the space beyond all the worlds generally said to be fourteen (भूः, भुवः, स्वः, मह, जनः, सत्यं or ब्रह्म and अतल, वितल, सुतल, रसातल; तलातल, महातल and पातल) and caused them harm in the process. S'iva put up with another difficulty. He would very much have liked to fix his eye [gaze]—i.e. the third, in the forehead, which consisted of fire, [apart from the sun and the moon, his right and left eyes, respectively.] on the various targets (लक्ष्य). If S'ankara had done so, the eye would have discharged (उत्तु) sparks (कण) of blazing (उग्र) fire (ज्वर्ण) and thus exposed them to the danger of being reduced to ashes. [Cf. स वहिर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार । कुमारसंभवम्]. S'iva, therefore, did not fix his third eye on its targets. That the Lord should have shown so much consideration after having demolished the till-then formidable, if not unassailable three cities [made of gold, silver and iron] of the demons from where they had for long been harassing the people, as also the demon तिपुर dwelling there, shows that the Lord, though 'Rudra', when necessary, is essentially S'iva or S'ankara (शंकुम् करोतीति शंकरः),—is, in other words, 'full of the milk of human kindness'.

नृत् and नृत्य are often used, though loosely as synonyms. Technically, however, नृत् is dancing characterised

by rhythmical movements regulated by the marking of musical intervals and by time (ताललयान्त्रय). Distinct from it is दृश्य in which परार्थाभिनयरूपनर्तन dancing with a view to convey the feelings to others, the dance thus being a pantomime, is the principal point to be noted.

The stanza presents a graphic picture of the ताण्डव dance of Lord S'iva which he performed under various restraints and is thus an instance of the स्वभावोक्ति अलंकार. Vide स्वभावोक्तिस्तु डिभादेः खक्रियारूपवर्णनम् । काव्यप्रकाश X.

The nāndī is expected to be *kāryārtha-sūcuka* i. e., to give an idea beforehand, evidently in a suggestive way only, of the plot of the play. Many nāndis fulfil this condition, though of some it has to be observed that whatever 'sūcanā' they are said to contain is more a creation of the ingenuity of the commentator or commentators than what the playwright himself either intended or supplied. In Mudrārākṣasa I, 'विभोः शास्त्रम्' is a significant phrase from this view-point. In the 'sūcita' sense, vibhu is of course *not* the all-pervading lord S'iva, but the all-powerful Cāṇakya and his शाठ्य is *not* to be understood in the light of शठोऽयमेकत्र बद्धभावो यः दर्शितवहिरनुरागो विप्रियमन्यत्र गृद्धमाचरति which *on a little bit of stretching* may be said to be true [from Pārvatī's view-point] of S'iva, who while keeping Pārvatī under the impression that she was the sole object of his love, actually went to the length of making another woman plant herself on his head! Oh, the extremely poor lot of the ardhāngī that was Pārvatī! The शाठ्य of चाणक्य is evidently his crooked policy, 'kuṭīla-mati' that he was (vide 'कौटिल्यः कुटिलमतिः स एष येन...' Act I, stanza 7th). इन्दुः is चन्द्रनाम and this satisfies the other condition which, according to Bharata, ought to be fulfilled by a नान्दी viz. that it should contain in it चन्द्रनाम, because the development of रस or sentiments is dependent on चन्द्र. The nature of the dialogue between S'iva and Pārvatī in I, i further, which is full of ups and downs, suggests the same by which the plot of the play is characterised. Turning to 1. 2 विपुरविजयिन् used of S'iva suggests चाणक्य's triumph over the Nandas (Of. दग्धा नन्दवंशप्रोहान् I, ii and समुत्खाता नन्दाः 1.12), आशारानुरोधात् and दुःखनृत्तम् too suggest that (1) चाणक्य had to be

very careful in his policy—due attention had to be paid by him to the conditions as they obtained, full care being taken to see that Rākṣasa was *not* killed, but persuaded to accept the prime-ministership of Candragupta and that (2) this was for reasons made clear, a very *difficult* (दुःख) task, a single mistake being sure to prove fatal to the undertaking.

1. 2, i नान्द्यन्ते सूत्रधारः literally would mean that after the नान्दी has been recited the Sūtradhāra or the stage-manager says 'अलमति etc.'. The question naturally arises 'who recited the नान्दी?' It has to be noted here that in fact the नान्दी is a remnant of an elaborate *Pūrvavaranga* [like that of a हरिकीर्तन] which used to be gone through, in ancient days, before the beginning of the play proper. That was managed by a separate personnel led by the सूत्रधार of the पूर्वरङ्ग. After this, entered the Sūtradhāra of the play proper. In course of time, however, the religious ceremony of the *Pūrvavaranga* was curtailed and only the नान्दी part out of the many (भूयांसि अङ्गानि) that constituted the पूर्वरङ्ग was retained. This then came to be recited by the सूत्रधार and then either he or the स्थापक, another actor enjoying a similar status, carried on the prologue (प्रस्तावना) to the play. Though the सूत्रधार thus was responsible for the recitation of the नान्दी, there is no stage direction thrown right at the beginning of the play, because (a) the नान्दी is, as shown above, only a part of the पूर्वरङ्ग and not that of the play, (b) the play proper commences only after it is recited, [and perhaps even more important than (a) and (b) is the circumstance which weighed with the Sanskrit play-wrights viz.,] (c) the नान्दी is a मङ्गलस्तोक which must receive the very first place in the काव्य (आदौ) to be literally understood—a stage direction, 'सूत्रधारः पठति' for instance would disturb this). As relevant to the topic under consideration, the following may be noted : यद्यप्यज्ञाने भूयांसि पूर्वरङ्गस्य नाटके । तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये आशर्विचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते देवद्विजनृपादीनां तरमाज्ञान्दीति सा स्मृता ॥ [vide अब्यात् and पात् in verses 1 and 2] and सूत्रधारः पठेन्नान्दीं मध्यमं रवरमाश्रितः । प्रयुज्य विधिनैव तु पूर्वरङ्गं प्रयोगतः । स्थापकः प्रविशेत्तत्र सूत्रधारगुणाकृतिः ॥

The term सूत्रधार is thus explained : सूत्रं धारयति इति सूत्रधारः and सूत्र is defined in नाव्यस्य यदनुष्ठानं तत्सूत्रं स्यात्सबीजकम् । The

stage-manager, so to say, holds the threads of the play in his hands. The name सूत्रधार takes us back to very ancient times, when a 'show' consisted of dolls that were controlled with (the not easily visible) strings that the person who exhibited such shows held in his hands. The term then came to be shifted and applied metaphorically of course to the stage-manager who was responsible for every thing connected with the successful staging of the play.

अतिप्रसङ्ग or अतिविस्तर refers to the elaborate पूर्वरूप. The term thus contains a memory of *prolixity* that used to be. It is curious, that even after the विस्तर was dispensed with, the term should have remained in use. परितः सीदन्ति अस्याम् इति परिषद् an assembly where people *sit round*, with the purpose of witnessing and pronouncing their opinion on a play which is being staged. In the assembly there would be the प्राभिक दuly qualified for the expert job of judging the play. An idea of the qualities which a प्रेक्षक properly so called (प्र+ईक्षक) was expected to possess can be had from— अव्यप्रीतिनिरूपैः शुद्ध ऊहापोहविशारदः व्यक्तदोषोऽनुरागी च स नाट्ये प्रेक्षकः स्मृतः । यस्तुष्टे तुष्टिमायाति शोके शोकमुपैति च । देन्ये दीनत्वमन्येति स नाट्ये प्रेक्षकः स्मृतः ॥ Others are प्रेक्षक in name only.

1, 2, 3-4—The name of the poet i. e. the play-wright is विशाखदत्त. His father, a महाराज, was known as भास्करदत्त. The poet's grand-father was a mere सामन्तं (obviously, on a lower level than महाराज) i. e. a border-king, a feudatory. He was, therefore, only a vassal in regard to his status among the rulers. वटेश्वरदत्तपौत्रः...भास्करदत्तसूनुः, विशाखदत्तः has a uniformity not presented by the reading 'महाराजपदभास्करश्चसूनोः'... कृतिरभिनवं शुद्धराक्षसं नाम नाटकम् appears to mean 'Viśākhadatta's composition, a new play named Mudrārākṣasa'. It is difficult to say definitely whether this by itself justifies the inference that Viśākhadatta must have written some more dramas. Mudrārākṣasa is Viśākhadatta's composition, a drama (नाटकम्) and a new one at that to the audience, this is what the words can be safely understood to bring out. The audience had seen performances of older plays. Here was a new play that was being staged for them. The Sūtradhāra is made to express this with a view to attracting the attention

of an audience to whom a *new* play, it is natural to presume, is sure to be welcome. [कर्ता वा नाटकानामिमनुभवति लेशमस्तद्विधो वा in III, 3 however indicates that विशाखदत्त wrote more plays than one. See Intro. 1 (c) 1.

मुद्राराक्षसम्—the title of the play *cannot* be understood on the basis of अधिकृत्य कृते प्रन्थेऽण् as the form then would have to be मौद्राराक्षसम्. It is therefore, explained as follows:—
 (a) मुद्रया जितः (there obviously being a pada omitted in the compound) राक्षसः Rākṣasa won by the signet-ring. But राक्षस won by the signet-ring is only the प्रतिपाद्य, while the नाटकम् is the प्रतिपादक. Identifying the प्रतिपाद्यप्रतिपादक, from मुद्राराक्षसः we pass on to मुद्राराक्षसम् a *play* (नाटकम्) dealing with Rākṣasa won by the signet-ring' (b) मुद्रया जितः राक्षसः यस्मिन् तत् that in which there is राक्षस i. e. account of राक्षस won by a signet-ring. राक्षस being won by a signet-ring is the principal theme of the play and in keeping with the maxim प्राधान्येन व्यपदेशा भवन्ति, मुद्राराक्षसम् comes to be the title of the play, (c) मुद्रा च राक्षसः च signet-ring and Rākṣasa. The वार्तिक 'सर्वे द्रव्यान्वया एकवद्वत्वति वाच्यम्' is brought to bear on the compound, which therefore, has a form ending in म्, neuter in gender and singular, instead of dual, in regard to number.

काव्यविशेषवेदिनी is a high tribute paid by the Sūtradhāra to the audience, which, the tribute brings out *appreciates* (वेदिनी from विद् to know) the excellences, specialities, merits (वि+शिष् to excell, surpass) of poetic compositions. According to Sanskrit Sāhityasāstra, a नाटक is as much a काव्य as for instance a खण्डकाव्य like मेवदूतम् or a महाकाव्यम् like रघुवंश, though the whole of it (नाटक) is not couched in verses. The medium of expression—prose or verse—is not so important, as the essential consideration is whether the work develops a sentiment or sentiments रस or रसै for, वाक्यं रसात्मकं काव्यम्. Hence the propriety of the inclusion of plays in काव्यस. [Vide काव्येषु नाटकं रम्यम्...] प्र + युज् to give a performance. That the सूत्रधार should be right glad (su mahān-paritoṣah) at having an appreciating type of audience is only natural.

(3) Construe—बालिशत्य अपि कृषिः सख्येत्रपतिता (सती) चीयते; शालेः स्तम्भकरिता वप्तुः गुणं न अपेक्षते।

The agricultural activity (कृषि:—lit. ploughing) of even a fool [(1) वालिश—from वारि शेते, according to वैव्योरभेदः and र्लोयोस्तेदः one who remains in water later, a fish—fish are known for their folly proverbially; or (2) वलिशस्य मत्स्यवेधनस्य अयम्। मूर्खत्वात् अपूज्यत्वात्] thrives or prospers (चीयते, lit. is accumulated), when carried on or done (प्रतिता) in good soil. Seed sown in good soil is sure to yield a bumper crop, that being the nature of the soil. 'Who sows?' is immaterial. The capacity to form sheaves on the part of paddy does not stand in need of any excellence or special merit of the one who sows (वप्तु) रत्नवं स्तोमं (a sheaf, गुच्छ, of corn) करोतीति तत्त्वकरिः, तस्य भावः.

'Even the agricultural activities of fools (वालिश being जातौ एकवचनम्: flourish' is a *general proposition*, in support of it, in line 2, there is the (वैषम्येण) उदाहरण or *a particular instance*. Take the paddy (*s'āli*) for instance into account; it does not require the sower to be any very highly skilled person. The अलंकार in the stanza would thus be अर्थान्तरन्यास (सामान्यस्य विशेषेण समर्थनम्). To a *marmajña*, however, it is evident that this is not what the सूत्रधार can be aiming at as the main श्रेष्ठता. Rather, does he want to convey, cleverly though, that the *audience* (सक्षेत्र) is a highly qualified audience and the performance of a play given by even such an *unskilled person as himself* (this is modesty that well becomes a सूत्रधार) is sure to win the applause of the people. Thus looked at, 1,3 would be an example of अप्रस्तुतप्रशंसा. नाव्येन प्रविश्य indicates that actually the सूत्रधार did not enter his 'गृहः' [which though plural = a house]. On the stage there was no arrangement for this. So by gesticulation he conveys to the audience he has entered his house. From अभियुक्त to apply oneself [to one's task], अभियुक्ताः engrossed. The metre of the stanza is अनुष्ठम् or श्लोक-श्लोके पष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चकम्। द्विचतुःपादयोर्हस्त्वं सप्तमं दीर्घमन्ययोः ॥

(4) Construe—इयं (स्त्री) जलं वहति, इयं गन्धान् पिनष्टि, इयं विचित्राः स्त्रजः उद्ग्रयते, इयं च पातकाले कलेन हुङ्कतेन मुसलं मुहुः अनुयाति ।

At the place of residence of the सूत्रधार there were elaborate preparations made for a big festive occasion (महोत्सव

इच्च) as though. A lady was fetching water, another was grinding (पिंप् to grind) fragrant substances, a third was busy making many-coloured garlands of flowers, while a fourth while pounding something in a mortar (उल्लंखल), was making a rhythmic हुँ sound at the time of the fall of the pestle repeatedly. कल—sweet and indistinct.

It is a far cry from the days of जलवहन, गन्धपेषण स्नानग्रथन and more particularly मुसलपात to our own age, so far as populations of big cities are concerned. A short visit to any village in India would prove to be highly useful. The verse contains a beautiful pen-picture of the activities of the ladies of the household of the सूत्रधार. Like verse 2, above, it is an instance of the स्वभावोक्ति अल्लकार. The metre of the verse is पुष्टिताप्रा (12 syllables each in lines 1, 3 and 13 each in lines 2 and 4). The scheme is न, न, र, ये (lines 1, 3) न, ज, ज, र, ग (lines 2, 4). Read अयुजिनयुगरकेतो यफारो, युजि तु न जौ जरगाश्च पुष्टिताप्रा.

1, 4, 1, कुटुम्बिनी is the wife of a man who has a family (कुटुम्बम् अरय अस्तीति कुटुम्बिन् from it the feminine कुटुम्बिनी) नेपथ्य is (1) what is suitable i. e. agreeable to the eye, or to the leader of the team of actors नयति इति निनो नेत्रस्य, नेनेतुवां पथ्यम् 'dress' or costume (2) the 'tiring' room, 'green room' where, or the 'curtain' behind which, the actors dress themselves. Read कुशीलवकुटुम्बस्य स्थली नेपथ्यमुच्यते.

(5) Contrue—गुणवति, उपायनिलये, त्रिवर्गस्य स्थितिहेतोः साधिके, मद्दवनीतिविद्ये, आर्ये, कार्यात् द्रुतम् उपेहि ।

The Stage manager had decided to call his wife. In this verse, from गुणवति to आर्ये, are all vocatives used by the सूत्रधार with the purpose of calling his कुटुम्बिनी. The three terms गुणवति etc. are used paranomastically (मिलष्ट) गुणवती as adjective qualifying कुटुम्बिनी would mean possessed of excellent qualities such as chastity, modesty etc. But when understood as qualifying नीतिविद्या 'science of polity', the term means possessed of the six 'gunas' viz. सन्धि, विग्रह, यान, आसन, द्वैषीभाव and समाश्रय i. e. peace (or alliance, war, (military) expedition, keeping to one's position prepared to attack, creating differences among the enemies and resorting to a fortified place for safety, respectively. As an able कुटुम्बिनी the

Sutradhara's wife must have shown herself to be quite equal to the task of devising ways and means or expedients as required by the occasion (उपायनिलय). But as going with the नीतिविदा, उपायनिलय means one in which one or the other of or all the four उपाय have to be used viz, साम, दाम, दण्ड and भेद i.e. (1) negotiations or persuasive efforts (2) money or bribery (3) punishment which is a severe measure and (4) breaking the camp of the enemy so as to have persons favourable to oneself in the enemy's camp itself. स्थितिहेतोः त्रिवर्गस्य साधिका means that the नटी helped the सूत्रधार as his गृहिणी to accomplish three goals of the गृहस्थाश्रम viz, धर्म, अर्थ and काम. When related to नीतिविदा, त्रिवर्ग = (1) क्षयः decay, (2) स्थान neither decrease nor increase and (3) वृद्धि, increase of what is technically known as the 'अष्टवर्ग' for which read कृपिर्वर्णित्पथोत्तुर्ग सेतुः कुञ्जरवन्धनम् । खन्याकरबलादानं शून्यानां च निवेशनम् । 'Accomplishes these three' i. e. sees to it that the विजिगीषु is able to maintain the स्थान or further to bring about the वृद्धि or augmentation of these eight, क्षयः or decay of the अष्टवर्ग being avoided.

Because of the 'use of गुणवत्ति उपायनिलये and स्थितिहेतोः त्रिवर्गस्य साधिके there is स्लेष अलंकार or paranomasia in the verse. As the कुटुम्बिनी is indentified with नीतिविदा (of मदभवननीतिविदे) there is a rūpaka or metaphor contained in the verse. The metre of the verse is आर्या [vide यस्याः प्रथमे पदे द्वादशमाचार्त्तश्च तृतीयेषि अष्टादश द्वितीये चतुर्थपञ्चदश सार्या ॥]

The reading कार्याचार्ये would be a great compliment to the नटी—'O you who instruct [me] in my duty' आचार्या being a female preceptor, while आचार्यानी being only the wife of the preceptor. आर्या is a noble lady. Cf आर्य. who is कर्तव्यमाचरन् कार्यमकर्तव्यमनाचरन् ।

भगवन्तः qualifying ब्रजस्त्रः shows the high esteem in which they were held in those days. 1,5,10 किल—the report goes. उपरज्यते (present used to refer to what is going to happen in the immediate future) 'will be eclipsed', The dramatist is using a very clever device to introduce the main scene. The नाटी and Sutradhara become in a moment citizens of Pātaliputra of the day of चाणक्य, चन्द्रगुप्त and राक्षस. The नटी had heard

several people say 'Candra will shortly be seized by राक्षस [i. e. चन्द्रगुप्त will shortly be seized by minister राक्षस']. This the lady understood as meaning that the moon will be eclipsed by the demon i. e. the malignant Ketu (or Rahu according to some). The सूत्रधार says he has no objection to the special preparations going on for honouring the invited Brāhmaṇas. But there was going to be no eclipse of the moon. His expert knowledge of the ज्योतिःशास्त्र enabled him to say so. चतुःषष्ठगं lit with 64 अंगs or parts. Actually there are 24 अंगs and 40 उपाङ्गs but all are here characterised as अङ्गs. विप्रेलब्धा— deceived. The talk about चन्द्र and राक्षस and particularly the statement चन्द्रमसिभवितुमिच्छति makes चाणक्य enraged who enters on the scene, challenging the statement.

(6) Construe— क्रूरग्रहः सः केतुः इदानीम् संपूर्णमण्डलम् चन्द्रम् बलात् अभिमवितुम् इच्छति, बुधयोगः तु एनं रक्षति ।

As in verse 5, here in verse 6, too, there is लेष. Relating to the position of the luminaries (1) that wicked planet Ketu wishes perforce, to over-power the full-orbed (संपूर्णमण्डलम्) moon (चन्द्रम्); as applied to the context relevant to the main scene shortly to be commenced (2) [that] one with wicked (क्रूर) intentions (ग्रह) [i. e. the minister Rākṣasa,] along with prince Malayaketu [केतु being a short form of the whole name, like भासा of सत्यभासा] (केतुना सहितः सकेतुः) wishes to over-power चन्द्रगुप्त (चन्द्र = चन्द्रगुप्त) perforce. No sooner is this stated by the सूत्रधार than does चाणक्य behind the screen shout out in rage 'Ah, who is this one desiring to overpower चन्द्रगुप्त, while I am here?'

बुधयोगः (1) association with Mercury [saves the moon] (2) association with the wise चाणक्य saves चन्द्रगुप्त or the device i. e. policy (योगः) of चाणक्य the wise, saves चन्द्रगुप्त. धरणीगोवरः = अरणीविषयः, (living and therefore) perceptible on the surface of the earth. 1, 6, 5 स्वरव्यक्तिः is idiomatic Sanskrit for व्यक्तं स्वरं e. clear intonation.

1. 6. 6 The change from चन्द्र to चन्द्रगुप्त in this second नेपथ्ये is significant. चाणक्य wants no room to be left for doubt about the meaning of his question.

(7) **Construe**—येन कोधामौ नन्दवंशः प्रसभम् अदाहि सः एष कुटिलमतिः कौटिल्यः ‘चन्द्रस्य ग्रहणम्’ इति श्रुतेः सनाम्नः मौर्येन्दोः द्विषद्-प्रियोग इति अवैति ।

1.7. चाणक्य on hearing ‘चन्द्रस्य ग्रहण’ understands (अव+इ to understand) that there is an attack (going to take place), against the Maurya moon i. e. against चन्द्रगुप्त, the सूत्रधार explains. It is that very चाणक्य, or better कौटिल्य, crooked of intellect, [thus true to his name] by whom perforce (प्रसभम्) was burnt the Nanda race in the fire of his wrath. चन्द्रस्य ग्रहणमिति श्रुतिः hearing that चन्द्र is to be seized loosely refers to चन्द्रम् अभिभवितुम् इच्छति above. द्विषद्=enemy. अभियोग—attack. समानं नाम यस्य स सनामा तस्य सनाम्नः of one having a similar name, चन्द्र moon and चन्द्र[गुप्त] evidently have similar names. Maurya—मुरायाः अपत्यं पुमान्. Mūrā was a S'ūdra wife of महापंडी. It is also possible that Maurya is the name of a tribe or clan. Vide Intro. II Sources of the Play.

The verse contains an instance of the रूपक अलंकार as ‘anger’ is identified with ‘fire’ (क्रोध एव अग्निः क्रोधाग्निः). Read तट्टूकमभेदाय उपमानोपमेययोः । काव्यप्रकाश X 7—There is also a suggestion that the Nandas were so many bamboos (वंशः) that could easily be reduced to ashes by the fire. The metre of the verse is प्रहर्षिणी—म, न, ज, र, ग being the scheme of the same.

[On the सूत्रधार and the नटी retiring, having made room for चाणक्य to enter, चाणक्य whom the audience is expecting to appear on the scene, the प्रस्तावना or आमुख of the play comes to an end (इनि प्रस्तावना). Read नटी विदूषको वापि पारिपार्थक एक वा । सूत्रधारेण सहेताः संलापं यत्र कुर्वते । विवैर्वाक्यैः स्वाक्षयोत्यैः प्रस्तुताक्षोपिभिर्मिथ्यः आमुखे तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा । That where either the Nati as in the मुद्राराश्वस, or विदूषक or पारिपार्थक, holds conversation with the सूत्रधार and where by means of passages relevant to their duty, they introduce the matter in hand i. e. the plot of the play, is rightly called प्रस्तावना or आमुख (opening). For the five different types of प्रस्तावना and their definitions साहित्यर्दर्पण VI, 132-38 may be referred to. So far as the प्रस्तावना in the मुद्राराश्वस is concerned, it can be regarded to be of the (1) उद्घात्यक type as चन्द्रम् is explained by चन्द्रगुप्तम्, (2) or of the कथोद्घात type,

because the सूत्रधार's words are taken up, चंद्रमभिभवितुमिच्छति and with the help of them, is the प्रवेश i.e. appearance on the scene of चाणक्य achieved. In one प्रयोग i. e. matter, the सूत्रधार and the नटी were discussing, there is another प्रयोग relating to चन्द्रगुप्त, and राक्षस. Thus the प्रस्तावना may be regarded as belonging to the प्रयोगातिशय type. Some have argued that the प्रस्तावना is of the प्रवर्तक type while others consider it to be the अवलगित type. If the definitions of the types are very closely read, it would appear that the प्रस्तावना to मुद्राराक्षस shall have to be put down as being either of the प्रयोगातिशय type or the कथोदधात type. [Read यदि प्रयोग एकस्मिन् प्रयोगोऽन्यः प्रयुज्यते । तेन पात्रप्रवेशश्चेत् प्रयोगातिशयस्तदा ॥ and सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा । भवेत्पात्रप्रवेशश्चेत् कथोदधातः स उच्यते ॥]

I, 7, 3, मुक्तां शिखां परामृशन्—चाणक्य had vowed that he would not tie up the tuft of hair on his head till he had destroyed the Nandas who had insulted him by driving him away from the principal seat at the dinner. The Nandas have been killed before the events of the main scene begin. For the purposes of this drama, therefore, we have to understand that the destruction of the Nandas would be inadequate, till Candragupta whom चाणक्य had installed on the throne thus rendered vacant, was safely established there. For this, the services of राक्षस, the able minister of the Nandas, were, according to चाणक्य, absolutely necessary. Till these were secured, there was no satisfaction possible for चाणक्य that he had avenged himself on his enemies. Subsequent references to चाणक्य's शिखा, (Act VII particularly) bear out, that for the purposes of the मुद्राराक्षस, the vow of चाणक्य was that he would not tie up the tuft of hair on his head till not only were the Nandas extirpated but till the able services of राक्षस as the prime minister were secured for चन्द्रगुप्त. Hair being kept untied till a vow is fulfilled is instances by Venisamhāra of Bhaṭṭanārāyaṇa, in which the nāyika Draupadī keeps her hair untied till Bhimasena kills Duryodhana and with hands gory with the enemy's blood, himself ties them up.

I, 7, 4 'कथय ... तुमिच्छति is the passage with which चाणक्य enters on the scene. This is, more than anything else,

सूत्रधारस्य वाक्य or अस्य अर्थ and there is तेन पात्रप्रवेश.. The case of those who hold that the प्रस्तावना to the मुद्राराक्षस is of the कथोद्घात type is thus the strongest (though others too can argue their own cases as indicated previously).

I. 8. To चाणक्य, the one thought that was more unbearable than any other, was that while he was alive, closely watching the interests of Candragupta and personally looking after the administration of his kingdom, any one should imagine he could attack Candragupta. Entertaining a desire to attack Candragupta was inviting death, as I, 8 shows.

(8) Construe—कः आस्वादितद्विरदशोणितशोणशोमां शशलाङ्घनस्य संध्यारुणां कलाम् इव जृम्भाविदारितमुखस्य [हरे:] मुखात् स्फुरन्ती [हरे:] दृष्टां [तं] परिमूय हर्तुम् इच्छति ।

Who desires, चाणक्य asks to take out [per force] from the mouth of a lion (हरि: a lion) his jaw (दृष्टा), shining as it is (स्फुरन्ती), while the lion has opened his mouth widely in the act of yawning (जृम्भा)? Who has the courage to do this? The jaw of the lion is said to have a complexion (शोभा) which is red शोण because of the blood (शोणित) of an elephant (द्विरद), tasted (आस्वादित) by the lion only a little while ago. The [white] gleaming and curved jaw of the lion is only in the fitness of things compared to the digit (कला) of the moon (शशः hare लाङ्घनं यस्य, with hare as his mark,—the dark spots on the moon being fancifully conceived as a hare, among others) which too is bright and curved. Corresponding to the red hue (शोणशोभा) of the jaw [the उपमेय] is the red tinge (अरुणिमा) of the moon's digit at the twilight hour (संध्या) [the उपमान].

The figure of speech in the verse is अप्रस्तुतप्रशंसा for the अप्रस्तुत lion mentioned here conveys the प्रस्तुत चाणक्य himself. Attacking चन्द्रगुप्त is tantamount to putting one's own hand into the mouth of this lion. There is तद्गुण too as the bright jaw takes on the red colour of the blood of the elephant.

स्वमुत्सृज्य गुणं योगादस्युज्ज्वलगुणस्य यता।

वर्तु तद्गुणताभेति भव्यते स तु तद्गुणः ॥

काव्यप्रकाश, X, 51

[Combining the prose passage preceding 1, 8 and 1, 5, it is possible to maintain that the *two together* constitute an instance of निर्दर्शना as there is अभवन्वस्तुसवंध between attacking चंद्रगुप्त while चाणक्य is alive and putting one's hand into the mouth of a lion with the purpose of dragging out his jaw. चाणक्य is thus compared to a lion and चंद्रगुप्त to his jaw. The वस्तुसवंधः has turned out to be 'उपमापरिकल्पकः' द्वौ रदौ येषां ते द्विराः possessed of two teeth i. e. tusks,—tuskers, elephants. आस्वादितं द्विरदस्य द्विरदानां वा शोणितं तेन शोणा शोभा यस्य सः—वहुत्रीहि. जृम्भायां विदरितं मुखं येन सः—वहुत्रीहि. परि+भू— to overpower, insult. From this the ल्यवन्त is परिभूय. The metre of the verse is वसन्ततिलका (उत्का वसन्ततिलका त भ जा ज गौ गः) the scheme being त, भ, ज, ग, ग.

(9) Construe— वध्यः कः नन्दकुलकालभुजगीं कोपानलनीलधूमक्तोः मे शिखाम् अद्यापि वध्यमानां न इच्छति ।

I. 9. चाणक्य continues to ask as to who is pursuing so suicidal a policy as not to wish that his (चाणक्य's) tuft of hair be tied up in the immediate future? [वध्यमाना used in the sense 'which will be tied up in the immediate future' in keeping with वर्तमानसामीप्ये वा लट्]. The tuft of hair (शिखा), the person ought to know well, is the extremely poisonous (काल-) female serpent of the i. e. with reference to the Nanda family [and] the profuse (वहुल) dark (नील) column (लता) of smoke (धूम) of the fire of wrath [of चाणक्य]. Sīkhā is the उपमेय identified with two उपमानः, one after the other viz. कालभुजगी and कोपानलधूमलता. The अलंकार in the verse, therefore, is मालारूपक. The metre of the verse is आर्या (vide 1,5).

(10) Construe— नन्दकुलकाननधूमकेतोः समुरज्जवलतः मम कोपस्य प्रतीपम् उद्धृथ्यन् परात्मपरिमाणविवेकमूढः कः शालभेन विधिना रथः विनाशं लमताम् ।

चाणक्य identifies himself with fire (धूमः केतुः यस्य सः धूमकेतुः अभिरित्यर्थः) of the forest in the form of the Nanda family (नन्दकुलमेव काननं तस्य धूमकेतुः). Who dares transgress the heat of the wrath of him that is burning bright (समुरज्जवलन्)? Such a person obviously must be altogether deluded (विशेषेण मूढः) regarding the measure of other peoples' and his own strength.

परस्य परेषां वा आत्मनश्च परिमाणम् तस्य विवेके मृदः । There is only one thing in store for him viz to meet his destruction instantaneously (सद्यः), like a moth (शलभ) [throwing himself into the flame of a burning lamp or fire]. The दीपशिखापतञ्जन्याय or वंहिपतञ्जन्याय or the maxim of the moth and the flame of a lamp, or one of the moth and fire, is quite common in Sanskrit literature. Anyone going in for an indiscreet act sure to result in his own destruction is compared to the proverbial moth (पतञ्ज or शलभ).

The figure of speech in the verse is परमरितरूपक whether we understand (1) an identification between कोप of चाणक्य and धूमकेतु or (2) between चाणक्य himself and धूमकेतु, for, in either case, this identification is based on another viz. between नन्दकुल and the कानन (नन्दकुलमेव काननम्).

1, 10. 1. Repetition of the pupil's name brings out the impulsive nature of Cāṇakya. If शार्ङ्गरव does not present himself as soon as he is addressed, without giving him a moment's time, चाणक्य calls him again. The pupil humbly submits (ननु) that there was a cane-seat already kept ready in the hall adjoining the door. Cāṇakya, who was all too engrossed in state business [and also upset at some one's having said चन्द्रमभिमवितुम् इच्छति as seen before] failed to notice the seat provided for him and therefore had to proceed to explain the same to the pupil : He should not understand that चाणक्य's शिष्यजने सहभूः (inherent) दुःशीलता was responsible for the display of his anger a little while ago. That in the days of विशाखदत्त quite a large majority of उपाध्यायस must have been in the habit of venting their bad-temper on their pupils is evident from the phrase उपाध्यायसहभूः शिष्यजने दुःशीलता. Much water has flown under the bridge since विशाखदत्त's times and an उपाध्याय can ill afford to-day to have दुःशीलता of this type towards his pupils. नाथ्येन उपविश्य does not seem to be necessary, for, some seat could certainly be provided for चाणक्य on the stage.

The matter which has become a public property (प्रकाशातां गतः) is briefly this : राक्षस (line 3 after verse 10) has entered into an alliance with मलयकेतु (line 4) and is ready to attack

वृष्टि i. e. चंद्रगुप्त. This was evident from what चाणक्य had heard 'कूरमः स केतुश्वन्दं संपूर्णमण्डलमिदानीम् अभिभवितुमिच्छति वलात्—'

1. 10, 5-7. चाणक्य a little bit worried at this matter spreading in the public, on reflecting, sees no reason to worry about it as it can easily be checked by him who has accomplished the much more difficult task of killing the Nandas. प्रतिज्ञा (vow) एव सरित् (river) is a रूपक.

(11) Construe:— क्रोधवह्निः अरियुवतिदिशाम् आननेन्दून् संततैः शोकधूमैः दयामीकृत्य, नयपवनहृतं मोहमस्म मन्त्रद्रुमेभ्यः कामं प्रकीर्य, संभ्रान्त-द्विजगणरहितान् नन्दवंशप्ररोहान् दग्धवा, दाह्याभावात्-न खेदात्-वने ज्वलन इव शाम्यति ।

1. 11. Cāṇakya compares the fire of his wrath (क्रोध एव वह्निः) with a forest fire (वने ज्वलन इव). This is not very happy क्रोधो वनवह्निरिव or दावानल इव or alternatively क्रोधदावानलः [क्रोध एव दावानलः] would have been better. As it is, however, चाणक्य is to be understood to bring out that if this wrath-fire of his appears to have been cooled down (शाम्यति), it is so, not because it is exhausted or has no capacity to burn. The trouble is that now there is nothing [more] that could be burnt (दाह्याभावात् न खेदात्) चाणक्य's wrath-fire, like a forest-conflagration has done the following: The face-moons of the quarters in the form of the enemy-ladies have been rendered dark by the ever continuing (संतत) columnus of smoke in the form of grief. [Does forest-fire not emit columnus of smoke and thereby render dark the moon in the quarter she has resorted to ?] It has profusely scattered the ashes in the form of defusion, on the trees in the form of the ministers—ashes carried to the trees by the wind in the form of statesmanship (नय). [Now does forest-fire too not scatter about ashes on the trees with the co-operation of wind ?] Finally, चाणक्य's क्रोधवह्नि has burnt down the bamboo-shoots in the form of the scions of the Nanda-family excepting (रहितान्) the flocks of birds in the form of the citizens altogether confused—and bewildered (सम्ब्रान्ते). [Precisely this is done by a forest-fire in so far as it burns down bamboo-shoots, sparing the flocks of birds who fly away from

there.] स्यामीकृत्य—अस्यामे इयामे कृत्वा is a चिंति form. The metre of the verse is स्मृथरा (Vide 1, 1 & 2). The अलंकार in the verse is परंपरितरूपक in view of the identification क्रोध एव वहिः giving rise to several others viz. अरियुवतय एव दिशः, आननान्येव इन्दवः, शोकाः एव धूमाः, मंत्रिण एव द्रुमाः, नय एव पवनः, मोहः एव भस्म, सम्रान्तपौरा एव द्विजगणाः ।

(12) Construe:—ये [जनाः] पुरा अवनतैः नराधिपमयात् धिक्शब्द-गमैः मुखैः शोचन्त अग्रासनात् अवकृष्टम् अवशं मां दृष्टवन्तः, ते जनाः संप्रति सिंहैन अद्रिशिखरात् पातितं गजेन्द्रम् इव, तथा एव, मथा सिंहासनात् पातितं सान्वयं नन्दं पद्यन्ति ।

Cāṇakya means that he indulges in no idle boast. His past achievements justify his confidence that the matter which was becoming a public property (राक्षसो मलयकेतुना सह संधाय चन्द्रगुप्तमिभवितुमिच्छति) can be effectively checked and the consequent disturbed condition of the citizens too nipped in the bud by him. There was an occasion when people saw him dragged down from the seat of honour (अग्रासन)—him who was powerless or helpless (अवश). People hung down their faces (अवनतैः मुखैः). The expression 'fie [upon you, O King]' remained unuttered in their mouths. But now those very people are seeing [i. e. have recently seen] Nanda, thrown down from his throne, by me, like a lordly elephant hurled down from the peak of a mountain, in that very manner [in which I was dragged down from my seat]. And not only Nanda—but the whole of his family (सान्वय)—has been hurled down. The figure of speech in the verse is उपमा. The following resemblances may be noted. चाणक्य—सिंहः नन्द—गजेन्द्रः सिंहासन—अद्रिशिखर. The metre of the verse is शार्दूलविक्रीडित with the scheme—म, स, ज, स, त, त, ग (सूर्याश्वैर्यदि मः स जौ सततगा; शार्दूलविक्रीडितम्).

1, 12, 1 चाणक्य means that he has avenged himself on his enemies. This thought really should have made him retire from political life. But he continues to hold the sword (शस्त्रम्)—a symbol or badge of the office of the प्रधानमन्त्री, who when necessary, was required to lead the army too in military operations—out of consideration for वृष्टल i. e.

चन्द्रगुप्त. वृषल is yet not fully experienced [and an able minister has not been secured for him]. वृषल = शूद्र. चाणक्य's privileged position as the उपाध्याय of चन्द्रगुप्त made it possible for him every time to remind चन्द्रगुप्त of his low birth without the latter ever having resented against this. There is an alternative explanation of वृषल suggested as the first does not appear to be satisfactory. वृषल, according to this, is regarded as a sanskritized form of the Greek word 'Basalius' meaning a king. Like other matters in which Candragupta accepted the Greek influences, in this one too he must have done so. But this not being known, later, caused a confusion between the royal वृषल and वृषल a शूद्र.

(13) Contrue:—मुवः हृदयशत्व्याः इव नव नन्दाः समुत्खाताः, सरसि नलिनी इव मौर्ये लक्ष्मीः स्थिरपदा कृता, अभियुक्तेन मनसा द्वयोः कोप-प्रीत्योः द्वितयं सारं फलं द्विषति च सुहृदि च विभक्तम् ।

चाणक्य continues in the same vein to mention what he has already achieved. The nine Nandas like so many darts rankling in [the heart of the] Earth were dug out. Sovereignty was made to have a firm stand in चन्द्रगुप्त, like a lotus-plant in a lake. With a mind closely applied (अभियुक्त), two-fold fruit of the two, anger and affection, has been divided by me between the two—the hater (enemy) and the friend [respectively]. The fruit is both 'choice' (सारं) and 'even (तुल्यं) no partiality having been shown in the division.

The अलंकार in the verse is ग्रथासंख्य because the order कोप-प्रीति is maintained in what is stated immediately afterwards द्विषति च सहृदि च. The metre of the verse is शिखरिणी with the scheme य, म, न, स, भ, ल, ग (रसैरूदैचित्तज्ञा यमनसमलागः शिखरिणी).

1, 11, 1 'अथवा' is quite significant. It shows that चाणक्य changes the line of his thought. Instead of indulging in a mood of self congratulation, he now states, 'till Rākṣasa is secured, nothing like the uprooting of the Nanda family or the establishment of the sovereignty of चन्द्रगुप्त can be claimed to have been achieved.' From अहो राक्षसस्य after (विचिन्त्य), चाणक्य proceeds to the appreciation of the merits of राक्षस. The latter's devotion to the family of his master is

unparalleled. Hence had poor सर्वार्थसिद्धि [-of the Nanda-family-] to be killed. That was a political exigency.

प्रत्यक्षवदाकाशे लक्ष्यं वद्ध्वा—the stage-direction indicates that चाणक्य imagines that Rākṣasa is standing in flesh and blood before him in space and therefore proceeds to address him with the words साधु...etc. श्रोत्रिय is a Brāhmaṇa who has secured mastery over the Vedas. मन्त्रिवृहस्पति—Brihaspati among the ministers, wisest among the ministers, is the highest tribute that ever could have been paid to a minister. Brihaspati, the preceptor of gods, is a standard of comparison in point of intellectual eminence.

(14) Construe:—अयं लोकः ऐश्वर्यात् अनपेतम् ईश्वरम् अर्थतः सेवते, ये विषत्तिषु तम् अनुगच्छन्ति ते पुनः तत्प्रतिष्ठाशया [अनुगच्छन्ति], ये भर्तुः प्रलये अपि पूर्वसुकृतासङ्गेन निःसङ्गया भक्त्या कार्यघुरं वहन्ति ते त्वादशाः कृतिनः दुर्लभाः [सन्ति] ।

The majority of men in this world (अयं लोकः) serve a master, yet in possession of prosperity ऐश्वर्यात् न अपेतम्). Such of the people as follow their master in his calamity do so out of the by no means unselfish hope—that he would be restored to his prosperity (प्रतिष्ठाशया). Very few (lit. difficult to come across) are men like राक्षस who without any such hope or calculation, and on account of their attachment to the good things done by the master previously carry on the master's work with unstinted dévotion, even after his departure to the yonder world (प्रलय lit. utter destruction). They are blessed (कृतिनः) indeed. The metre of this verse is शारदूलविकीर्तित.

1, 14, 1-2. It is not in the least surprising that चाणक्य should strive to secure the services of such a कृती (कृतम् अस्य अति इति—who has achieved, of course, all that is worth achieving; blessed). सानुग्रहः—अनुग्रहेण सहितः i. e. author of a favour cf. VII, 16, 3-4 'अमात्य राक्षसेन इदानीमनुगृहीतोऽसि ।'

(15) Construe:—अप्राज्ञेन च कातरेण च भक्तियुक्तेन कः गुणः स्थात् ? प्रश्नाविकमशालिनः अपि पर्क्तिहीनात् हि किं कलं भवेत् ? येषां प्रश्नाविकमभक्त्यः [इत्येते] गुणाः सूतये समुदिताः ते [भृत्याः] वृपते सृत्याः इतरे [सृत्याः तु] संपत्सु च आपत्सु च कलत्रम् [भवन्ति] ।

A foolish (अ-प्राज्ञ) servant who is also very nervous or apprehensive, may be full of devotion to his master. But he would serve no useful purpose. His folly and apprehensive nature mar altogether the advantage, that otherwise, his master could have had of his devotion. A servant who is distinguished for his intelligence (प्रज्ञा) and valour, but lacks in devotion would be of no use to the master. Those who have all the three qualities प्रज्ञा, विक्रम, भूमि risen high for prosperity, they are servants worth the name of the king. Others are his 'wife' in prosperity as well as adversity i. e., they are merely to be fed by him without getting any advantage in the form of the service from them.—The metre of the verse is शार्दूलविक्रीडित.

I, 15. । न शयान not sleeping i. e., wide awake or vigilant. [Page 13] चाणक्य is setting forth the whole of his elaborate effort to secure Rāksaṣa's service in the interest of चन्द्रगुप्त. At first पर्वतक who helped चन्द्रगुप्त was killed by चाणक्य by employing a poison maiden for the purpose. But the blame was shifted on राक्षस, who, people were made to believe was after all interested in undoing चाणक्य it being an immaterial point whether it was चन्द्रगुप्त that was killed or पर्वतक that was deprived of his life. To strengthen this very rumour, चाणक्य caused his spy to take मलयकेतु away (अपवाहितः) from the capital. Bhāgurayāna told him secretly 'your father was killed by चाणक्य'. मलयकेतु frightened at this left the city. मलयकेतु's not being prevented by चाणक्य from leaving the city had an advantage—viz, people would thus believe that राक्षस and not चाणक्य was responsible for the murder of पर्वतक. 'If चाणक्य had any hand in the matter, he certainly would not have spared the son and heir of पर्वतक.' This was the impression sought to be produced and चाणक्य succeeded in it. There was one danger in his scheme. It was that मलयकेतु would be under the influence of राक्षस and would, being guided by the latter, rise against चन्द्रगुप्त. चाणक्य was however, confident that he would be able to check मलयकेतु with his intelligence. But by no means was the infamy (अयशः) of राक्षस getting more and more publicity to be wiped out by having मलयकेतु imprisoned. For, any such measure would have at

once made people suspect चाणक्य of पर्वतक's murder and राक्षस would have appeared to be quite innocent to them. The other details are not difficult to follow. विषकन्या a poison-maiden i. e. one who has been made to have small doses of poison everyday. The system of such a maiden has a virulent effect-a fatal one indeed-against any person uniting with her. 1, 15, 12 कृतक false or sham and कृत्य—a malcontent. चाणक्य deliberately managed to give [apparent] causes of dissatisfaction, detailed later in the course of the drama to भद्रभट etc. who were made to desert चंद्रगुप्त. Actually भद्रभट etc. were loyal to [चंद्रगुप्त and] चाणक्य as is proved towards the end of the play (Act VII). [Page 14] औशनसी दण्डनीति the science of punishment or 'rod', composed by उशनाः, the preceptor of the demons. As no rule would be effective without the judicious use of the 'rod', no 'politics' would be effective if 'दण्ड' is not resorted to, दण्डनीति came later to mean the science of administration of a kingdom, the science of politics (दण्डोनीयते बोध्यते अनया, दण्डं नयतीति वा). The work of उशनाः of the Bhagavadgita fame ('कवीनामुशना कविः') गीता is one of the most ancient works on the science of राजनीति and in the अर्थशास्त्र of कौटिल्य, itself very old, the दण्डनीति of उशनस् is referred to. क्षपणक is a Jaina friar or a Bauddha monk. But 'वीभत्सदर्शन' would seem to be more in favour of the former who was very meagrely dressed. चाणक्य has through इन्दुशर्मा seized hold of राक्षस already, though the latter did not even suspect any such thing. न किञ्चित् परिहास्यते nothing will be abandoned i.e. left undone. 1, 15, 18-20 चाणक्य complains about the indifference of चंद्रगुप्त but the very next moment he changes his thought (अथवा)—'only that kingdom which is free from the uncommon troubles of self-application gives happiness' to the ruler 'प्रकृति' a technical term meaning 'a member of the body politic'. The 'principal member of the body politic' was evidently the king.

(16) Construe:—स्वभावतः बलिनः अपि गजेन्द्राश्च: नरेन्द्राश्च स्वयम् आद्य मुञ्जानाः दुःखिताः [सन्तः] प्रायः सीदन्ति ।

Lordly elephants as also the lord of men, even though full of strength naturally—when they eat and enjoy [respec-

tively] after having themselves brought what is to be eaten and enjoyed, get themselves afflicted and generally undergo decay. The अलंकार in the verse is दीपक as सोदन्ति the verb has two subjects—गजेन्द्राः and नरेन्द्राः. That भुज्जानाः is used paranomastically (eating as related to elephants, enjoying as related to kings) also may be noted. The metre of the verse is अनुष्ठम्.

1, 16, 1 यमपट is a piece of cloth vividly showing by means of pictures on it, the punishments meted out to evil-doers in Yama's city. The यमपट-दर्शन still continues in villages and the occasion chosen for this by the यमपटिक or the person who exhibits the यमपट is that of a fair in honour of the village-divinity, when a large number of people flock to a place, thus enabling the यमपटिक to have a large clientele.

(17) Contrue:—यमस्य चरणौ प्रणमत अन्यैः दैवतैः किम् ? एष खलु अन्यभक्तानां परिस्फुरन्तं जीवं हरति ।

That one who earned his living [or had assumed the guise of one who earned his living] by showing a यमपट should praise यम is only to be expected: Bow down to the feet of Yama (यम्—to control, controller of all). What use are other divinities (दैवतानि) ? In line 3 the reason why people should devote themselves to यम is given 'He (Yama) takes away, indeed, the lives of the devotees of other divinities' तद्वक्तव्यं the Prakrit for परिस्फुरन्तम् has come to the modern Indian languages like Marathi and means throbbing, shaking (in agony). The verse contains a वस्तुध्वनि.. For गम suggests the equally terrible चाणक्यः 'Devote yourself to चाणक्य and to none else. For, चाणक्य deprives those serving others of their life.' The verse shadows forth the punishments to be meted out to शकटदास (वध) and चंदनदास (imprisonment). अन्यैः दैवतैः किम् ? is an instance of प्रशालंकार. Line 2 supplies the cause of the recommendation made in line 1. Here there is thus an instance of the काव्यलिंग अलंकार. The metre of the verse is आर्या.

(18) Contrue:—भक्तिगृहीतात् विषमात् पुरुषस्य जीवितव्यं भवति; यः सर्वलोकं मारयति तेन यमेन जीवामः ।

1.18. The first line contains a general proposition. A man earns his livelihood from [even a very] severe (विषम) person won by devotion. In the second, there is a particular instance cited in support of the general proposition. 'Look here are we living by [the grace of] that Yama who kills all people'. The figure of speech in the verse, therefore, is अर्थान्तरन्यास. There is implication (वस्तुच्चनि) in this, as in the preceding verse. The यमपटिक means 'by my devotion to चाणक्य, so very severe, I am maintaining myself. He is killing others—but to me, the very means of livelihood' भक्ति-गृहीतात् विषमात् = विषमः भक्तिगृहीतः इति देतोः. The अलंकार therefore is काव्यलिङ्ग. (देतोः वाक्यपदार्थता). 'यः मारयति तेन यमेन जीवामः' supplies an instance of व्याघात. Read

'यद् यथा साधितं केनाप्यपरेण तदन्यथा ।

तथैव यद् विधीयेत स व्याघात इति स्मृतः ।' काव्यप्रकाश, X.

I. 18, 5 सुष्टु गृहीतं नाम यस्य सः सुगृहीतनामा of a well uttered i. e. auspicious name. The term is applied to all venerable persons (vide स सुगृहीतनामा स्यायः प्रातः स्मर्यते जनैः ।) The विहसन (विहस्य) of the यमपटिक is due to the way the pupil referred to चाणक्य 'सुगृहीतनामन आर्यचाणक्यस्य', 1.18,7-8 मम धर्मभ्रातुः 'your teacher is सुगृहीतनामा and आर्य, not a क्षणक (Jain or Buddha). There is thus religious fraternity (धर्मभ्रातृत्व) between us. Why not allow me to enter and instruct my spiritual-brother?' 1.18, 10 The pupil naturally loses his patience with the यमपटिक for his presumptuousness in proposing to instruct चाणक्य in duty. 13-14 The यमपटिक does not give in, 'Your preceptor knows something, people like us know something.' 15 The pupil brings out the implication. It is to deny omniscience to चाणक्य. [Page 17] Very skilfully does the spy in the guise of the यमपटिक manages to introduce चन्द्र (=चन्द्रगुप्तः) in 1.18, 17. Verse 19 leaves no doubt in चाणक्य's mind regarding the identity of the यमपटिक.

(19) Construe:—यानि संपूर्णमण्डलेऽपि चन्द्रे विरुद्धानि [तेषां] मनोहराणां कमलानां रूपं शीलात् विसंवदति ।

I. 19. The day-lotuses (कमलानि) are very attractive. But their character is in no harmony with their beautiful

appearance. They are opposed to, on enemical terms with the moon, though the latter is possessed of a full orb (मण्डल). The verse has an implication: these are persons in Kusumapura who may appear to be quite harmless, nay, attractive. But actually they are opposed to *Candragupta* on enemical terms with *Candragupta*, though his regal circle is full i.e. as a king he is in a strong position with his दुर्ग, कोश, सैन्य etc. is an excellent condition. The figure of speech in the verse is अप्रस्तुतप्रशंसा, because the अप्रस्तुत कमलs convey citizens of Kusumapura, who are outwardly nice to चन्द्रगुप्त but hostile to him in their hearts. The शिष्य's superficial knowledge of the lotuses is found fault with by the यमपटिक, who lays stress on the contrast between the handsome form and the not-handsome doing of the day-lotuses. It was such a consideration that led Goldsmith to say 'handsome is that handsome does !' The metre of the verse is आर्या

I, 19, 1 चाणक्य understands the hints clearly conveyed (उपक्षिप्तम्) by the यमपटिक. I, 19, 2. To the pupil the talk about the lotuses, their handsome form and their character altogether opposed to their form, appeared to be irrelevant (असंबद्धमिदम्). The spy pleads that what is irrelevant would become relevant only if he got the right kind of listener. Cāṇakya who rather awkwardly has been keeping mum, all this while that the यमपटिक and the शिष्य held conversation, presumably in another part—at the other end of—the stage [if चाणक्य were nearer the left wing, the यमपटिक and the शिष्य would have to be nearer the right wing of the stage] joins them and allows the यमपटिक to enter. 1, 19, 11-12 चाणक्य looks at the यमपटिक recognizes him and at once collects that he was sent with the purpose of ascertaining what was going on in the mind of the subjects [of चन्द्रगुप्त] Rākṣasa [as is seen in act II and IV] compares unfavourably with चाणक्य in this respect. नियोग—(नि + युज् to appoint) appointment i. e. office, duty, work entrusted, mission. वृत्त्य अन्तः oftner is the news about what has taken place, an account or report thereof. 1, 19, 21 अस्ति in अस्त्यत्र is an expletive. 1, 19, 22 चन्द्रश्रियः = श्रीचन्द्रस्य = श्रीचन्द्रगुप्तस्य i. e. श्रामतः चन्द्रगुप्तस्य. In the Prakrit the form चन्द्रसिरीगो with चन्द्र

first and सिरि later can be had, as the inversion is warranted by the rule that there is no strict rule in this respect—'प्राकृते लिङ्गचन्दनमतन्त्रे पूर्वनिपातानियमश्च.' No sooner has Nipunaka the spy stated that there are three persons in कुसुमपुर who cannot bear the prosperity of Candragupta, than does चाणक्य fly into rage (सक्रोधम्). This is another evidence of the impulsiveness of चाणक्य, the first being the rebuke he administered to his pupil, for no fault of the letter. Vide page 8, 1, 10 1-7), 'Say they can't bear their life.' 1, 19, 34 'जोवसिद्धि is our spy (प्रणिधि) there is no reason then to to worry about on this account.'—38 मात्रा—from मा to measure, 'a measure.' लर्वी मात्रा is a small measure, nothing very important, insignificant. Contempt for the कायस्थ community, from which hailed many a scribe, is expressed elsewhere too in Sanskrit literature (मृच्छकटिक). Telang observes, regarding the name S'akatadāsa : It seems to be belonging to Eastern India where the kāyasthas are a large and important class of the population, and Dāsa is still a prevailing surname. About चन्दनदास's name he observes that it may be a Bengalee or a Gujarāti name. प्राकृत from प्रकृति (nature) as opposed to संकृत (cultured), is an *ordinary*, insignificant creature who has not changed from what he was at birth. प्राकृत रिपु is therefore an *ordinary* enemy, with nothing special about him. But चाणक्य, a thorough-going statesman that he was, observes—'even such an enemy it is improper to ignore' (अवजा). चाणक्य has already employed सिद्धार्थक to watch every thing शकटदास does.—45 अन्यासं न्यासं कृत्वा न्यासीकृत्य, a चित्र from meaning 'having kept for safety' (नि+अस्, to deposit).

चाणक्य quickly concludes that the person to whose care राक्षस entrusted his family-members must undoubtedly be his closest friend. This brings out Caudanadāsa's character as an ideal friend (नूमं सुहृत्तमः). Rāksasa certainly would not entrust his wife to the care of one not worthy of (सहश) himself. 1, 19. 'This ring itself will tell your honour—with this Nipunaka hands over the signet-ring to चाणक्य. Quite dramatically has the ring playing so important a part in the plot of the play been introduced by the dramatist. The मुद्राराक्षस is मुद्राराक्षस on account of this-

मुद्रा, अवगतः ज्ञातः अर्थः येन सः अवगतार्थः—53. As soon as the name of राक्षस is seen on the signet-ring, the entire plan [worked out in all its details in the following acts of the play] presents itself to चाणक्य's mind, which is so quick in perceiving opportunities. नन् वक्तव्यम् etc. प्रणयी संवृत्तः । चाणक्य means that it was not only the signet ring of राक्षस that had now fallen into his hands. In view of the use to which he was going to put the signet-ring, it would be much more proper to say 'Rāksasa himself has become affectionate towards our finger' i.e. is going to fall into our hands. प्रणयः (affection) अस्य आस्ति इति प्रणयी. Securing the ring was tantamount to getting a firm hold over minister Rāksasa himself. विस्तर, detailed account, to be distinguished from विस्तार, expause; [Page 22]—60 यमपट प्रसार्य having spread out of the piece of cloth showing pictures of happenings in the capital of the god of death. [Pages 23] पञ्चवर्षदेशीयः is इषद् न्यून or a little less than five years i. e. about five years old. 75—शङ्कापरिह्र ह the entertainment (परि+प्रह्) of fear (शङ्का). अपवरक is an apartment, from अप+वृ cover इषत् द्वारदेशो दापितं i.e. दत्तं मुखं यथा सा —ईशा दापितमुखी तया. कुमारस्य सरोधः (obstruction) तेन or तत्र सम्ब्रमः i (excitement) तत्र प्रचलिता अङ्गुलयः यस सः तस्मात् (करात्) परिणाह s measure. पुरुषस्य अङ्गुले: परिणाहः तस्य प्रमाणेन घटेता literally formed i. e. fashioned with the measure (प्रमाण) of the measure (परिणाह) of a man's finger. देहलीवन्ध threshold (वद्धा देहली or देहली which itself is a वन्ध) प्रणामनिस्त्रीता कुलवधूरेव निश्चला संवृत्ता may appear to be too full of literary flavour to be in the mouth of a spy. But the spy is निपुणक and had the advantage of a close contact with men having a highly developed sense of literary beauty. Anyway the vivid picture of the signet-ring that became steady by निपुणक's feet is worth retaining in the text, than putting it down, with Prof. Dhruva, as an interpolation. It is evident that Rāksasa gave his own signet-ring to his wife before leaving Kusumapura, as something which would enable her to bear her separation from him.—82 चाणक्य does not detain निपुणक a moment longer, but fails not to assure him that he would get a reward worthy of the work he has done (अनुरूपं फलमधिगमिष्यसि ।)

[Page 24] 1, 19, 87 मसी is ink and भाजन receptacle. मसीभा ((र मसी-धानी) is thus an ink-stand. 90-92 अनेन खलु

लेखन क्षसो जेतव्यः Hardly was this completed by चाणक्य than did the प्रतीहारी enter to say जयतु अर्थः Little wonder that चाणक्य should be right glad at this auspicious omen auguring his victory and say to himself गृहीतो जयशब्दः ('जयतु' uttered by the प्रतीहारी). This is what is technically known as a पताकास्थान and is quite common in Sanskrit plays ['गण्ड' is another name given to a पताकास्थान] Viśākhadatta is not content with just one पताकास्थान. He has two more in the first act [for instance see page 29, 1, 20, 36, 42] itself. पताकास्थानम् is thus defined : यत्रार्थे चित्तितेऽन्यस्मित्स्तलिङ्गोऽन्यः प्रयुज्यते । आगांतुकेन भावेन पातकास्थानकं तु तत् । चाणक्य was thinking so as to decide the nature of the content of the letter with which he was going to score a victory over Rākṣasa. But at this very juncture, enters the प्रतीहारी and she utters the customary जयतु अर्थः which is different from what चाणक्य was thinking about. This is अन्यः अर्थः but because of 'victory' wished for चाणक्य, it is तलिङ्ग [of the same nature]. Thus चाणक्य's victory is presaged. [A reference to Venisamhāra would help the readers acquaint themselves with a प्रतिकूल type of पताकास्थान. दुर्योधन is speaking, about his thigh and at once enters a servant and declares 'is broken', though 'is broken' was the predicate of a sentence yet to be uttered fully where not the 'thigh' but something else was to be the subject. For the four kinds of पताकास्थान read साहित्यदर्श of विश्वनाथ VI, 45-4. प्रतीहार is the door-region from where people are sent back [especially in a palace]. One in charge of it, (a woman) is प्रतीहारी—५६ कमलमुकुलाकारमञ्जिलि निरेश्य—'keeping the folded hands the shape of a lotus-bud', is a way of showing one's sense of respect for elderly persons or for one's preceptor. Candragupta is the head of the administration, the 'प्रधानप्रकृति' (principal member of the body politic) but he is full of veneration for चाणक्य. This is a delightful trait in his character and is a marked contrast with that of Malayaketu—another prince delineated by Viśākhadatta in the play. Unless he is permitted by the preceptor, 'देव चन्द्रगुप्तः' would not do anything. In act III he picks up a sham quarrel with चाणक्य at the latter's instruction or rather command to do so but चन्द्रगुप्त's real self is up again in the concluding verse of the act (आर्याज्ञयैव मम लेङ्घितगौरवस्य बुद्धिः प्रवेष्टुमिव भूविवरं

प्रवृत्ता ।) पर्वतेश्वर was an ally of चन्द्रगुप्त. The latter considers it his duty to perform the funeral rites परश्व असौ लोकश्च परलोकः relating to that 'yonder world' is पारलौकिकं [कर्म]. With the end in view he requests चाणक्य to permit him to give away ornaments worn by पर्वतेश्वर to Brahmanas. [Page 25] 1, 19, 8. Now this fits in so well with चाणक्य's plan, that he is all full of joy and says 'you have consulted my own heart and sent this message.' 102 चाणक्य wants from the point of view of his plan, only *particular persons* to receive the ornaments of gifts and hence स्वयमेव परीक्षितगुणान् ब्राह्मणान्प्रेषयामि । 'परीक्षितगुणान्' is intended to remove any doubt in Candragupta's mind as to why the Brāhmaṇas are being sent by चाणक्य himself. 104 विश्वावसु etc. are the recipients of the ornaments chosen by चाणक्य. Miecacha is a not-Aryan.

(20) Construe—कौलूतः चित्रवर्मी, मलयनरपतिः दृसिंहः विहनादः, काश्मीरः पुष्कराश्चः, सैन्धवः क्षतरिपुमहिमा सिन्धुपेणः, अस्मिन् पञ्चमः पृथु-तुरगबलः पारसीकाधिराजः मेत्राख्यः,—अहम् एवां नामानि अधुना द्रुवं लिखामि, चित्रगुप्तः [तानि] प्रमाण्यै ।

[Page 26]. 1, 20. The verse enumerates the five kings, the leading ones, who have formed a very intimate friendship with Rākṣasa. The first on the list is 'Sītravarman by name, king of Kulīta [—the same as the Kulu district in the Punjab, to the south-east of Kashmire]. The second is Sinhanāda, lord of the Malaya country [or tribe]. 'Malaya' source of the breeze, so often referred to by Sanskrit poets, is evidently different. The modern *malebhum* in Nepal can be taken as indicating the situation of the territory ruled over by Sinhanāda. The third is पुष्कराक्ष ruler of Kashmire. The fourth is Sindhuṣeṇa ruler of the territory watered by the Sindhu i.e. the Indus—modern Sind. The fifth is Megha by name, the overlord of the Parasikas i. e. inhabitants of Persia. It is not in the least surprising that this overlord of the Persians should have had a large cavalry force (पृथु-तुरगबल) at his command. That land is famous for its excellent horses. वाण mentions पारसीकदेश in his हर्षचरित (...किञ्चुत्तुरस्काविषयः, प्रादेशः पारसीकदेशः). 'I shall write the

names of these, let चित्रगुप्त wipe them out' is another (and indirect) way of saying 'let these, whose names I mention here, die' [being killed]. When I put their names down here, their days are as good as numbered. चित्रगुप्त in Hindu mythology is the accountant of यम, the God of Death. It was the duty of the former, among other things, not to allow any one to live a day—or why even a moment—longer than the lease of life granted to him. The fourth line contains पर्योक्त अलंकार in it. The metre of the verse is स्तुष्टा. 1,20,1. On second thought (विचिन्त्य) चाणक्य cancels (अथवा) his idea of mentioning the five kings by their names. There is, he decides, an advantage in everything being vague (अनभिव्यक्तम्) so far as this part of the letter was concerned. Present day descendants of Cāṇakya know too well the advantage of vagueness and in the wide range of politics, from world politics to petty institutional politics, 'statesmen' are seen to be emulating the example of Kautilya with such strict adherence to the letter of his dictum as to make even Cāṇakya own their superiority to him in this respect. नाट्येन लिखित्वा—not that writing[something] was impossible नाट्येन is intended to bring out that in a short time the whole thing is done—i.e. the gesticulation is managed by the actor playing the role of चाणक्य—so as to impress the audience that the letter has been written. Impressing the audience that the letter is written, not actually writing it, is what the actor is to do.

—4-5 All the emphasis in old days was put on the Vedas being made कष्टगत. [वेदान् (छंदासि) अधीते इति श्रोत्रियः] The entire, or almost entire energy having been devoted to memorising, very little attention could be paid to writing. Hence it was only natural that the learned persons had an illegible hand श्रोत्रियाकरणे प्रयत्नलिखितान्यपि नियतम् अस्फुटाति भवन्ति. चाणक्य is thus stating an A proposition. All s'rotriyas have an illegible hand'. This is only an excuse; चाणक्य did not want the letter to be in his own hand-writing and wanted it to be in that of S'akaṭadāsa. Hence the instruction to the pupil to get the whole thing written [Page 27] without the addressee's name (अ-दत्त-बाह्यनामान्), however, by शकटदास through

सिद्धार्थक (चाणक्य's spy) who had already formed friendship with the scribe. 1, 20,-10 is another पताकास्थान चाणक्य-हन्त-जितो मलयकेतुः । (प्रविश्य लेखहस्तः) सिद्धार्थकः—जयतु आर्यः । [vide note on 1, 19, 88-91]. The pupil sees सिद्धार्थक, the latter goes to शकटदास and gets the letter written by him and with it presents himself to Cāṇakya in the twinkling of an eye. What in reality is *impossible* is thus a dramatic *exigency*, and विशाखदत्त should not be very severely criticized for this. The नाटक as a form of literature has some difficulties and limitations of its own. This is one of them. On the stage the whole thing does not take even a couple of minutes to happen. This freedom is granted to the नाटककार by 'सहदयः'— who are not hypercritical. The letter in S'akaṭadāsa's handwriting and bearing the impression of राक्षस's signet-ring, plays a havoc with the party of kings opposed to चन्द्रगुप्त, as is seen in the course of the play. 'अहो दर्शनीयानि अश्वराणि' is a statesman's compliment to शकटदास's handwriting intended to allay any suspicion in सिद्धार्थक's mind, while checking all that शकटदास wrote. अनु+वाच् to read oneself, while वाच् to read loudly. [Page 28]. 20-25 चाणक्य gives instruction regarding another important mission to be carried out by a reliable (आस) person, now entrusted to सिद्धार्थक (who naturally must have been elated at being considered an आसजन by चाणक्य). Those in charge of the execution are first to be made to understand the significant contraction of the right eye though *outwardly* they are to be looked at in anger (सरोष) by him. They are to run away on the *pretext* of apprehension. S'akaṭadāsa is to be released and taken to Rākṣasa by सिद्धार्थक. From राक्षस mightily pleased at the life of his friend having thus been saved by सिद्धार्थक, the latter is to get a prize. सिद्धार्थक is to stay on there and when मलयकेतु etc. would be quite near the capital, he is to do as told by चाणक्य [कर्णे एवमिव]. For the significance of all this vide Act V—28. कालस्य इव पाशः यस्य कालपाशिकः One whose pāś'a or noose is like that of death i. e., inescapable and bringing certain death. दण्डपाशः प्रदरणग् अस्य

दण्डपाशिकः (or दण्डपाशिकः also) These are police officers entrusted with the responsible task of executing the punishment awarded to a culprit. प्रख्याप्य gerund (त्यवन्त) of the प्रयोजक of प्रत्यय having caused to be publicly announced. सनिकारम्—with disgrace. 36-41 a गण्ड or पताकास्थान of which विशाखदत्त is so fond that सिद्धार्थक who should have left as soon as he had received the instructions as to what he was to do [Page 28, 1, 20, 25 'यदर्य आज्ञापयति'] has been detained all through the time taken by चाणक्य to instruct the pupil regarding the banishment of Siddhārthaka and the capital punishment to be given to Śakaṭadāsa. In I, 20, 39-40 (प्रकाशम्) भद्र को^१ यहैतः unnecessarily makes explicit what is far better when left implicit. [Page 30] I, 20, 49-50. Candanadāsa coming in so short a time is impossible. This, like the letter brought by Siddhārthaka, in an incredibly short time, is unconvincing. (Vide our remarks on I, 20, 5-10) though inevitable in a drama.

(21) Contrue:— अकरुणेन चाणक्येन सहसा शब्दायितस्य अपि निर्देषस्य जनस्य अपि शङ्का भवति, जातदोषस्य मम किं पुनः ।

चन्दनदास describes the awe in which चाणक्य was held by all. There was produced fear in the mind of a man merely called (शब्दायित p.p.p. of the denominative from शब्द)—of even an innocent person. Need it be said that the same would happen to him, when he had a *crime* [of giving shelter to Rakṣasa's family-members in his house] to his credit? Prof. Dhruva reads the second half of the verse as निर्देषस्यापि शङ्का किं पुनः संजातदोषस्य । The absence of 'मम' would make the verse an instance of a variety of अप्रस्तुतप्रशंसा, for, when a pointed reference to an individual चन्दनदास is प्रस्तुत, a whole class of persons (संजातदोषः—संजातदोषाः; जातवेकवचनम्) to which he belongs, would be referred to, though the class is अप्रस्तुत. The metre of the verse is आर्या. [Page 31] I, 21, 3-5—Candanadāsa has taken all precautions. He has anticipated the event of a search of his house being taken too. 'मम तावद् यद् भवति तद् भवतु' shows that Candanadāsa is prepared for the worst. His 'सुहृत्मत्व' 'द्वितीय-हृदयत्व' towards राक्षस is proved by this preparation to part with his life even, if necessary. 1,21,10

नाथ्येन अवलोकन is significant. This means that the actor playing the role of चाणक्य is to gesticulate 'seeing'—for Candana-dasa has been summoned for a trial and he (Candanadāsa) must know from the way Cāṇakya looks at him that nothing could or should be concealed by him any longer. The अवलोकन is not of the usual type when A meets B.—13 अनुचित उपचारो 'Undeserved courtesy causes pain even greater than a [wilful] insult. Candanadāsa, may be he was a मणिकार, ऐडिन्, taking a seat in the presence of the प्रधानमन्त्री of His Majesty, would be highly improper. [Page 32]—15 संभावितम्—ordinary courtesy, in which there is nothing special—17. The president of the Merchant Guild had to accept the seat for the simple reason that the Revered One so ordered him to do (यदाये आज्ञापयति). 21. वृद्धि—interest; लाभ—profit.—22. This extreme regard is really an object of fear. Candanadāsa's remark is only too true. If some one becomes too full of concern for some one else, the latter has to be on his guard. For behind all the apparent concern may be lurking the worst selfish motive of the other party! Candanadāsa has guessed that there is something 'dark' in the mind of Cāṇakya. But he keeps up appearances alright. In 'politeness' even Cāṇakya finds it difficult to beat him (आर्थस प्रसादेन अखण्डिता मे वणिज्या'). 25—The customary courtesy over, Cāṇakya cleverly manages to introduce, though indirectly, even yet, the purpose for which Candanadāsa was called. स्मरयन्ति causal of स्मृ 3rd person plural, cause to remember, is द्विकर्मक with the two objects : (1) प्रकृतीः subjects (2) अतिकाल-पार्थिवगुणान् merits or excellences of the previous king. In other words, 'is there so sharp a contrast between the previous king and Candragupta, that the latter's *faults* make the subjects irresistibly remember the *virtues* of the earlier rulers?' Candanadāsa is not trapped, 'Evil be deprecated' (—Nothing of the sort) he says.

(22) Construe:—ननु प्रकृतयः शरत्पौर्णमासीसमुद्गतेन पूर्णचन्द्रेण इव देवेन चन्द्रश्चिया अधिकं नन्दन्ति ।

Full-moon is ever a source of delight—but the delight is all the greater during the autumnal season, when the sky is absolutely clear (निरप्र). 'So like the autumnal full-moon, risen on the Paurṇamāsi, His

Majesty with the moon's splendour [i. e. चन्द्रगुप्त], gives an even greater delight to the subjects, avers Candanadāsa. The figure of speech is simile. The metre of the verse is आर्या. 1, 23, चाणक्य loses no time to point out to चन्दनदास, that if the subjects are pleased with the king, the latter too expects the compliment to be returned. 'प्रीताभ्यः...राजानः' is अप्रस्तुतप्रशंसा as 'चन्द्रगुप्तः भवद्भ्यः प्रतिप्रियम् इच्छति' is what is really meant. 1, 22, 5 Candragupta does not want any money (अर्थ). Candragupta's ways are in a sharp contrast with these of the Nandas. 'That the subjects be not troubled' is what Candragupta aims at.—7 'You failed to ask us how that object can be achieved' is what Cāṇakya means. [Page 34]—10 Cāṇakya is here giving in an aphoristic manner (संक्षेपतः) the principle that ought to govern the conduct of the subjects: 'by an attitude not hostile to the King.' No citizen ought to do anything against 'the government of the land established by law.' Twentieth century governments too demand 'राज्ये अविरुद्धा वृत्तिः.' The only modification that need be made in the principle enunciated by चाणक्य is that राजनि be replaced by राज्ये for kings are fast becoming out of date. चाणक्य has slowly but definitely brought the whole discussion to the point he had in view. 'You are such a person, hostile to the king.'—15-16—Candanadāsa seeks shelter behind the maxim 'what kind of opposition can blades of grass ever have towards fire?' The अप्रस्तुतप्रशंसा (तृण् = अस्माहशः पुष्टः, अभि = चन्द्रगुप्तः) fails, however, to help him. Cāṇakya lays his very finger on Candanadāsa's crime. 20 Candanadāsa denies that he committed any crime. 21—23 Cāṇakya cleverly allays the fear of the President of the Merchant-Guild, 'When there is a change of government such things do happen. Even against the will of the citizens partisans of the losing power force themselves on the citizens. Helping them in that hour is no crime but *hiding* their family-members even afterwards is one.' And this is the trap that catches Candanadāsa. 25—This is a confession he gives that he did keep the members of Rākṣasa's family in his house. Cāṇakya pounces on Candanadāsa: 'A little while ago you said my information was *false* and now you say 'at that time अमात्यराक्षस's people were there in my house'.

What greater contradiction of statements can there be? चन्द्रनदास has to own that to that extent, there was a छल, verbal trickery, 'quibbling,' on his part. चाणक्य who has now full possession of the ground says—'In चन्द्रगुप्त's regime, no छल of any kind would be accepted i. e. tolerated, whatever happened in the regime of the Nandas. Things must be straight and fair. Now, चन्द्रनदास has no alternative except surrendering राक्षस's family.

[Page 36] 1, 22, 33-33 Candanadāsa desperately clings to 'तस्मिन्स्मये आसीत्' and implying *now* they are not under the same roof with him, only to be made to face the question 'then where are they gone *now*? ' His 'न जानामि' is dismissed with a derisive simile by चाणक्य. 'You want me to believe this don't you?' is the significance of the *smile* of चाणक्य. It would be better for Candanadāsa himself to realize the danger hanging over his head—the means of averting it being very far away. The reading 'फणी' instead of भयम् would make the passage an instance of अप्रस्तुतप्रशंसा. For फणी is अप्रस्तुत for राजद्रेष्टदण्ड, प्रस्तुत.

(23) Contrue:—उपरि घनं घनरटितं [वर्तते]; दयिता दूरे [वर्तते] किम् एतद् आपतितम् ? दिव्यौपधयः हिमवति [वर्तन्ते], सर्पः शीर्षे समीक्षः ।

Canadanadāsa quite sees the difficult situation in which he finds himself. What Cāṇakya stated was only true. [There is not the ghost of a chance of Rākṣasa, who is far away, coming and rendering succour to him.] A lover listens to the deep rumbling of clouds overhead and his beloved is very far away from him. A greater calamity is difficult to imagine. While the serpent is well established over the head, the medicinal herbs of miraculous efficacy in curing the serpent-bite are away on the Himalayas. The figure of speech is माला—अप्रस्तुतप्रशंसा. For राक्षस—मे भयं (प्रस्तुत) there are the अप्रस्तुतः (1) दयिता—उपरि घनरटितम् and (2) हिमवति दिव्यौपधयः शीर्षः सर्पः । The metre is आर्या.

(24) Contrue:—नन्दे जीवति [सति] विक्रान्तैः नयशालिभिः वक्रनासादादिभिः सुसचिवैः मुहुः चलन्तीया श्रीः तदा स्थैर्ये न गमिता तां [श्रियम्] एकत्वम् उपागतां जगत् प्रहादयन्ती द्युतिं चन्द्रात् इव, चन्द्रगुप्तनृपते: पुराह कर्तुं कः अवस्थेत् ।

The verse is to be understood as explaining what Cāṇakya has stated immediately before it viz., the impossibility of Candragupta's sovereignty being uprooted. Viṣṇugupta i. e. चाणक्य uprooted Nanda but Rākṣasa would not succeed in doing any such harm to Candragupta. The stage direction इत्यधोक्ते लज्जा नाटयित्वा shows that while speaking of himself in terms of praise, चाणक्य felt a bit awkward as any cultured person would, in a similar position. But the truth had to be told. The sovereignty (regal glory) of Nanda was tottering while Nanda was yet alive. The ministers, Vakrānāsa and others, though competent, thanks to their valour and statesmanship, could not make it firm. Now in Candragupta it has got itself concentrated. To separate the same from him is very difficult. No one would undertake to do so, no one would undertake to separate the world-gladdening lustre of the moon, concentrated in one place [i. e. the moon], from the moon.

एकत्वमुपागतां जगत् प्रह्लादयन्तीम् goes with both चन्द्रगुप्तश्चियम् and चन्द्रश्चियम् कः व्यवस्थेत् is a rhetorical question with the answer contained in it viz., 'no-one'. The verse, therefore, is an instance of the प्रश्न अलंकार. The metre of the verse is शार्दूलविक्रीडितम्.

1, 24, 1 Candanadāsa admits, though to himself, the truth of Cāṇakya's statement. His विक्रियितम् (p. p. p. from वि+क्रिय् to boast), here equal to विकृत्यनम् boasting, as per 'नपुंसके भावे कः' is in harmony with (i. e. warranted by) the fruit or achievement he has to his credit. It is not the usual type of boast—idle or empty. 1, 24, 4-16. The tumults due to Jīvasiddhi being banished and S'akaṭadāsa being led for being impaled on the stake, were well-calculated and well-timed by Cāṇakya so as to be exploited with a view to making Candanadāsa surrender Rākṣasa's wife and son. But Candanadāsa is not frightened into surrendering his friend's wife and son as he was prepared for the worst. 'मम तावद् यद् भवति तद् भवतु ।' He declares his resolve not to oblige चाणक्य the way he liked. चाणक्य is all admiration for चन्दनदास as he was for Rākṣasa earlier in the act. 1, 25 is to be read as a verse indicating that though कुटिलमति in politics, Cāṇakya

knew the worth of noble qualities, such as fidelity to a friend. In fact, his politics is on a very high plane, thanks to this appreciation of the 'noble' in human life.

(25) Construe:—परसंवेदने अर्थलामेषु सुलमेषु [सत्सु] शिविना विना कः जनः इदं दुष्करं इदानीं कुर्यात् ।

In days of yore S'ibi carried out a very difficult thing viz. resisting the temptation of betraying another, though, if he were to have done so, he would have benefited materially quite easily. Now is Candanadāsa doing it. S'ibi did not mind losing lump after lump of flesh from his body, to protect a कपोत (really Agni so disguised) from a रथेन (in fact Indra who had put on that form) who insisted on getting the कपोत he pursued, agreeing to leave the latter alone only on one term viz., that the king who wanted to be kind to the कपोत gave an equal amount of flesh from his own body to the रथेन. Here also there is प्रश्नालंकार. The verse is couched in the अनुष्टुभु metre. 2,25, 5—Candanadāsa refuses to surrender Rākṣasa's wife and son and challenges Cāṇakya to do his worst. [Page 40] Cāṇakya causes Candanadāsa to be put into prison only, for, killing him would have marred all chances of Rākṣasa's being won over to accept Candragupta's ministership.

(26) Construe:—तस्य आपदि यथा अयं प्राणान् अप्रियवत् त्यजति अस्य आपदि तस्य अपि प्राणाः तथैव न प्रियाः रथः ।

The verse indicates a part of चाणक्य's plan. Cāndanadāsa's loyalty to Rākṣasa is so great that for the latter he is ready to lose his life. चाणक्य knows that when (Rākṣasa) comes to know that Candanadāsa is losing his life, he (Rākṣasa) would offer his own life to save चन्दनदास and that would give चाणक्य the opportunity to make राक्षस accept any terms, including that of accepting the prime-ministership of Candragupta (See Act VII.). The अलंकार and the metre here are अनुमान and अनुष्टुभु respectively.

[Page 41] 1, 26, 1-2 The pupil had accompanied Candanadāsa who was to be held in custody by Vijayapāla. On informing the latter regarding चाणक्य's order, the pupil returned. Just then was heard a tumult (कलकल) not far

away from the palace. The pupil therefore, enters where चाणक्य was sitting and informs him that the tumult was due to Śakaṭadāsa having been taken away by Siddhārthaka from the execution-ground. 4-5 चाणक्य is pleased that सिद्धार्थक has well begun to carry out his mission. But not to let the pupil know what he had in mind, he instructs him to ask Bhāgurāyaṇa to make the necessary arrangements in the matter. 6-10 The pupil returns to inform चाणक्य that भागुरायण has already left. चाणक्य asks the pupil to instruct भद्रमट etc. to capture भागुरायण [Page 43]. The pupil goes out and returns to tell the preceptor that the whole party had made away earlier at day-break. तन्त्र is the machinery [of administration, in this context]. The word is used elsewhere in the sense of a system, for instance सांख्यतन्त्रम्, or of a [scientific] treatise expounding the doctrines of the same. 'Some system, something systematic, elaborate arrangement or machinery,' this is how the sense came to be developed. The pupil means that the whole administrative apparatus is out of gear न आकुलम् अनाकुलम् आकुलम् भ्रतम् आकुलीभूतम् is perturbed, [completely] upset. 1, 26-15 Again चाणक्य is glad at heart that all his men have started their work in right earnest. He wishes them all well (सर्वेषामेव शिवाः पन्थानः सन्तु ।) But he does not allow his pupil, this time either, to know what is going on in his mind. 'There is no cause for dejection' he tells the pupil, 'let all who want to go, do so—only let my intellect remain with me.'

(27) Construe:—किम् अपि हृदये प्रधार्य ये याताः ते पूर्वम् एव गताः; ये तिष्ठन्ति ते अपि गमने कामं प्रकामोद्यमाः भवन्तु; केवलम् अर्थ-साधनविधौ सेनाशतेभ्यः अधिका नन्देन्मूलनदृष्टवीर्यमदिमा मम बुद्धिः तु मा गात् ।

चाणक्य says 'those who have left having had something in their heart (किमपि हृदये प्रधार्य) a cause of disaffection, apparent sense. (2) well remembering my instructions, sense present to चाणक्य's mind—are even already (पूर्वमेवं, gone. There is no bringing them back; let those who are with us make their preparations, full preparations (प्रकामोद्यमाः) as they please to leave; (चाणक्य wants other men of his too, to leave) only my intellect, stronger than hundreds of armies,—and with its greatness [already] seen in the devastation of the

Nandas, [though it be] alone (एका) not desert me'. अर्थस् (goal) साधनम् (achievement) तस्य विधिः (arrangement, process) तस्मिन् चागक्य is confident that his intellect is superior to hundreds of armies in the matter of the achievement of the goal. Its potency is an already established fact. नन्दानाम् उन्मूलनम् तत्र दृष्टः वीर्यस्य महिमा यस्याः सा। When a form of the aorist here अगत् is used with the particle मा in the sense of prohibition (माङ् प्रतिबेद्य), the augment अ is dropped. Thus मा गत् let not go (भर्तुवै कृतापि रोषगतया मास्म प्रतीपं गमः) S'akuntala IV. The retention of the augment अ in मा निषाद् प्रतिष्ठात् त्वमगमः [= त्वम् + अगमः] शाश्वतीः समाः। यत्कौञ्चिमिथुनादेकमवधीः काममोहितम्' is archaic in nature and is to be regarded as an exception proving the rule. The reading, 'एका केवलमेव साधनविधौ' is inferior, as there would be then a combination of कवलम् and एव which is tautological. सेनाशतेभ्योधिका = सेना...धिकत्वात् and दृष्टवीर्यमहिमा also has similarly a causal significance. The figure of speech here, therefore, is काव्यलिङ्गः. The metre is शार्दूलविक्रीडितः.

1, 37 २ चाणक्य imagines राक्षस standing in front of him in space (आकाशे for the second time in the Act and addresses him as follows in 1, 28. Neither this apostrophizing nor the earlier one at 1, 13, 6, [page 11] should be confounded with an आकाशभाषित (at Act II, 1, 3 to 24, pp 44 & 15, for instance).

(28) Construe:—[अहं] स्वच्छन्दम् एकचरम् उज्ज्वलदानशक्तिम् उत्सेकिना बलमदेन विगाहमानम् [भवन्तम्], आरण्यकं गजम् इव, बुद्ध्या नियम्य, वृषलस्य कृते क्रियायां प्रगुणीकरोमि ।

Rākṣasa is compared to an elephant from a forest. Like the elephant, राक्षस is स्वच्छन्द doing what he pleases, एकचर moving by himself, not mixing with others; the बनगज too is एकचर as he does not move with the herd. उज्ज्वलं च तत् दानं च तत्र शक्तिः यस्य having the capacity to bestow rich (lit. shining) gifts on others, while the elephant has the capacity of letting flow from the temples glistening ichor (दान) — a sure attraction to the bees who are found to flock in swarms to the elephant's temples. Both राक्षस and the elephant are plunged विगाहमान in their respective मद्बलः—राक्षस in that of his pride (मद), the elephant in that of his ichor (मद). Though the elephant be very difficult to catch, man's intelligence is

equal to the task of bringing the wild animal under full control (नि+ग्रह-gerund निगृह) and making the elephant devote its qualities such as an extra-ordinary amount of physical strength etc. to the successful achievement of his (man's) own undertaking. चाणक्य is confident that his intellect will enable him to have full control over राक्षस and that राक्षस would as a result devote his excellent qualities such as loyalty, statesmanship, etc to activities in Chandragupta's (वृषभस्य) interests (कृते).

न प्रगुणः—प्रकृष्टाः गुणाः यस्य सः, अप्रगुणः—अप्रगुणं प्रगुणं करोमि प्रगुणी-करोमि. चित्र form. प्रवणीकरोमि the other reading is tame as it only means 'I shall make *favourably inclined* (प्रवण)' Better than mere प्रवणीकरण is प्रगुणीकरण. The present in प्रगुणीकरोमि is used in the sense of immediate *future* (वर्तमानसामीप्ये वर्तमानवद्वा लट्) —'प्रगुणीकरिष्यामि'.

Here, on the exit of all (सर्वे need not be understood literally) that were on the stage i. e., of चाणक्य and the शिष्य, ends the first Act. The name of the Act is quite appropriately सुद्वालाभ 'Acquisition of the Ring', as this is the most important incident in the Act,—the very basis of चाणक्य's entire plan of seizing राक्षस.

The figure of speech is उपमा. There is श्लेष also as the terms स्वच्छन्दम् etc. are used paranomastically. The metre of the verse is वसन्ततिलका.

[It now remains to attempt a brief resume of the contents of the first act. The main divisions are of course (1) the भ्रस्तावना and (2) the main scene. Of these the former covers the first six pages (verses 1 to 7). In the first two verses is foreshadowed (a) the diplomacy of Cāṇakya, not without its concealments of secrets [maintained till the time that it was necessary to do so] (verse 1) and (b) the extremely difficult nature of the mission undertaken by Cāṇakya, viz. securing the services of minister Rākṣasa, without causing any harm to the latter. The *dukhanyāritam* of the all-pervading lord suggests the extreme difficulty of reaching the goal Cāṇakya had in view especially because of the circumstances as they obtained, to which due attention (आधारानुरोध) had necessarily to be paid. In the portion from the 3rd verse onwards, to

the end of the Prastāvana, the author contrives to refer to the overpowering, per force, of the संपूर्णमण्डल चंद्र by the कूर्जर and to the fact that 'association with Mercury was saving the moon from the predicament.' The lines are interpreted by Cāṇakya, one of the main characters of the play to mean that Candragupta is going to be attacked by Rāksasa of malicious intention. Cāṇakya is naturally full of anger and asks in a challenging manner—who, while I am alive, desires to overpower Candragupta? (In between, the author has given a very brief account of himself and stated that the सुद्राराक्षस is his composition—a new play. The Sūtradhāra, fully aware of the principal traits of human nature, pays the परिषद् (or the audience) a glowing tribute (सत्क्षेत्रपतिता कृषिः)].

Repeating the question चाणक्य appears on the stage on the सूत्रघार and the नटी having left it to make room for him. चाणक्य gives vent to his anger, asking who is as rash and inconsiderate as to desire to die, the manner of a moth? (verses 8—10). चाणक्य next proceeds to think how this matter has got so wide a publicity as to be discussed by the townsmen viz. that Rāksasa was making preparations to attack Candragupta, that Rāksasa had made an alliance with Malayaketu with that end to view (p. 8—9). That, however, is no cause of any very great anxiety to him. For, he naturally recalls that he has been able to ford the otherwise unfordable river of his vow and to uproot the nine Nandas who insulted him by making him leave the seat of honour he had occupied. He sums up by saying that he has maintained the balance even between the friend and the foe. The former has received the benefit of his love or affection, while the latter has got his full share of the wrath of चाणक्य (verse 13, p. 10.)

But just here, a doubt assails चाणक्य's mind. What kind of stability can be claimed to have been secured for the sovereignty of चन्द्रगुप्त?—and what uprooting worth the name could be said to have been achieved of the Nanda family, so long as Rāksasa was not secured?—he asks. चाणक्य appreciates the excellent qualities of राक्षस—loyalty, sharpness of intelligence (मन्त्रवृद्धस्पति) & valour (verse 15.)

चाणक्य also refers to all the measures he has adopted to accomplish his purpose viz. winning over राक्षस to accept the prime-ministership of चन्द्रगुप्त. The employment of the poison-maiden against पर्वतक, spreading of a false rumour that राक्षस was responsible for the murder of पर्वतक, the appointment of spies in diverse guises to know those who were on their side as also those who were on that of the enemy. Bhadrabhaṭa etc. having been turned into apparent malcontents, appointment of persons to what the king's person from close quarters so as not to let him be a victim of the machinations of the enemy, Jīvasiddhi having been made to form friendship with Rākṣasa, are measures which show the width of the sphere of the activities of चाणक्य. 'His thoroughness' is well brought out by these. 'Only Candragupta is indifferent, having left the entire responsibility of the administration to us'—he says (verse 16, p. 15.).

With verse 17th starts another section of the first act. The यमपटिक is none else than चाणक्य's spy निपुणक. But the innuendos such as: 'कस्य चन्द्रः अनभिभ्रेतः' or 'कमलानां मनोहराणां रूपादिसंवदति शीलम् संपूर्णमण्डलेऽपि चन्द्रे यानि विश्वानि' are not grasped by the pupil of चाणक्य who, himself quickly understands what the यमपटिक means and admits the latter to the place where he was sitting. From the spy चाणक्य learns that as the various causes of their disaffection have been removed by His Majesty Candragupta, the subjects are extremely attached to him. There are, however, three persons in the city of Paṭliputra who are full of affection and veneration for राक्षस since long and who, therefore, cannot tolerate Candragupta's glory. They are (1) जीवसिद्धि, about whom चाणक्य says to himself—this one is our spy, (2) शकटदास the scribe 'an insignificant creature, yet not to be ignored', as चाणक्य observes and (3) चन्दनदास, राक्षस's 'alter ego', at whose house he had left his wife and son. In reply to चाणक्य's question 'how do you know that Rākṣasa let his wife and son with चन्दनदास?' Nipuṇaka hands over a ring he had found at Candanadasa's place in the course of his itinerary and says this will tell the Revered One the whole matter. This is the *signet-ring*—after which the play is named (or rather the 'mudra' part of it is named). चाणक्य's intellect sees the opportunity the

acquisition of the ring has made available, and, therefore, does चाणक्य says confidently to himself—'ननु वक्तव्यं राक्षसं एव अरमद्भूलिप्रणयी संवृत्तः इति' ।

Dismissing निपुणक, चाणक्य proceeds to decide the text of the letter he wants to get written in the hand of शकटदास. Meanwhile शोगोत्तरा brings a message from (message couched in terms of request, of course) चन्द्रगुप्त that he be granted permission to give away as gifts to ब्राह्मण; ornaments used by पर्वतक whose funeral rites चन्द्रगुप्त wants to observe. This fits in well with चाणक्य's plan and he sends विश्वावसु and his two brothers to get the ornaments from चन्द्रगुप्त, who, चाणक्य was confident, would admit that such ornaments must be given to only 'deserving' Brāhmaṇas. चाणक्य gives up his idea of mentioning the five Mleccha kings Kaulūta etc. to Megha (verse 20. p. 26) and prefers the whole thing being left vague. Not making things very explicit is a sound principle that चाणक्य knew and observed well. The letter is got written by शकटदास without the latter knowing that चाणक्य wanted that to be written through सिद्धार्थक's services, Siddharthaka's friendship with शकटदास having proved very useful. The addressee's name was not written on letter. This letter is stamped with the signet-ring of राक्षस and Siddhārthaka is asked to rescue Śakaṭadasa from the executioners and take him straight to Rākṣasa. Siddharthaka is to receive the reward he would be given by राक्षस for saving his friend's life and to stay there only till the entire enemy-party came very near Kusuma-pura, where Siddharthaka was to carry out an instruction of चाणक्य (to d in Siddharthaka's ear). Arrangements for the banishment and execution of जीवसिद्धि and शकटदास respectively are made and चाणक्य then orders his pupil to produce चन्द्रदास before him.

Candanadāsa knows why he has been summoned and is prepared for the worst (p. 31, 1, 21, 5). This part of the act is the best and it is very interesting to listen to the dialogue between चाणक्य and चन्द्रदास. Cleverly does चाणक्य catch चन्द्रदास who says 'at that time Rākṣasa's family-members were in my house.' 'Where they are now I know not' is of course not believed by चाणक्य and ultimately चाणक्य orders

चन्दनदास to be imprisoned. 'Capital punishment would be announced by His Majesty only' चाणक्य says. In his mind चाणक्य, however, admires चन्दनदास whom he compares to king शिवि of the Mahābhārata fame. Caṇakya begins by offering a seat to Candanadāsa, who first politely declines to have it but later takes the same as it is the order of चाणक्य to do so. The tumults behind the screen on account of जीवसि द्वा०'s banishment, and शकटदास's being taken to the execution ground, are well timed to frighten चन्दनदास. The latter is however not frightened at all and declares 'I am prepared for the worst punishment the Revered one can give me.'

The pupil accompanies चन्दनदास to the fort where he was to be given in charge of विजयपाल, the दुर्गपाल i.e. the protector of the fort. On his way back the pupil learns that सिद्धार्थक has run away, having rescued शकटदास from the execution-ground, while the latter was being impaled. This is what चाणक्य wanted to happen. But he asks his pupil to go out and inform भागुरायण, who, the pupil comes back telling had already gone away. Bhadrabhaṭa etc. too had gone away who (outwardly) were expected to catch भागुरायण. चाणक्य declares 'let all of them go provided only *my intellect* remains with me (verse 27)—intellect which is of *proven capacity* as it has uprooted the Nandas intellect that is *superior to hundreds of armies*'. The act closes with चाणक्य apostrophizing राज्य—'You, I shall cause to use your qualities in the interests of चंद्रगुप्त, having conquered you with my intellect, as they make a forest-elephant work in their interests after having brought him under control by their intellect.' (verse 28, p.43.)

Act II

२. ०.३ आहितुण्डिकः from आहि a serpent and तुण्डम् (मुखम्) अहे: गुणेन जीवते—one who maintains himself by showing serpents, तापेन being metaphorically equated with शरीरेण.

(1) **Construe:**—ये तन्त्रयुक्ति जानन्ति, यथास्थिते मण्डलम् अपि-
त्तिलिखन्ति, मन्त्ररक्षणपराः [च वर्तन्ते] ते सर्वनराधिपात्रुपचरन्ति ।

The verse contains several terms which are parano-
mastic. Thus उपचरन्ति—(1) *move near* [the serpents]; (2)
-*wait upon, serve* [lords of men].

तन्त्रयुक्ति—(1) application i. e. use of antidote [against
the poison of a serpent-bite] (2) application of the science i.e.
the principles of the science (of administration). For तंत्र-
science, see 1, 26, 13 (सर्वमेव तन्त्रमाकुलीभूतम्) and the notes on
the same. मण्डलम्—(1) the circle. Those who want to be able
to move in the vicinity of serpents must know well to draw
the circle (within which the serpent would be entirely
under control, thanks to the efficacy of the mantra or spell
they know); (2) technically this means the group of kings
with their relation to each other and their relative strength
or weakness well ascertained. The विजिगीषु or ambitious young
ruler who aspires to be the sovereign ruler (सम्राट्) and his
ministers ought to have a correct idea of this 'circle of
kings.' Thus there will be अरि, अरिमित्र, मित्र, मित्रमित्र and
अरिमित्रामित्र on one side of the विजिगीषु while on the other there
will be the पाणिग्राह, the पाणिग्राहासार, the आकन्द and the
आकन्दासार, with two others viz. the मध्यम and the उदासीन. All
these with the विजिगीषु constitute the मण्डल from the point of
view of the राजनीतिशास्त्र or 'तन्त्र,' Manusmrti VII, and Kautilya's Arthās'astra—Mandalādhikarana will be referred to
with advantage, in this connection. **मन्त्ररक्षण**—(1) having full
possession of (lit. protecting) the spells or magic formulae,
a mastery over which enables one to control serpents; (2)
protecting i. e. maintaining or guarding [the secrecy of]
counsels (मन्त्र from मन् to give counsel; Cf मन्त्री a counsellor
minister.) Dealing with kings is both a science and an art
and only those well-equipped can do so with safety. Dealing
with serpents too is no easy matter and not all can do it
without being injured, oftentimes fatally. The figure of
speech in the verse is स्त्रेष्ठ, and its metre is आर्या.

2, I, आकाशे this is different from प्रत्यक्षवत् आकाशे लक्ष्यं बद्धम्
in act 1, 13, 6-7 and 1, 27. -2, which latter is used when

character on the stage wants to apostrophize another (who is absent from there). The आकाशे under consideration is intended as a measure of economy—not to bring too many persons on the stage. The person present impresses the audience that another person is within hearing distance and carries on conversation with the other, introducing the replies of the party not on the stage with words like कि भणसि etc. (read 2, 1, 13 & 14, 19 etc). For the definition of this 'आकाशभाषितम्' or 'आकाशे' read कि ब्रवीषीति यज्ञार्थं विजापात्रं प्रयुज्यते । श्रुत्वेवानुक्तमप्यर्थं तत्त्यादाकाशभाषितम् ॥ विश्वनाथ साहित्यदर्पण, VI 140 and also दूरस्थाभाषणं यत्त्यादशरीरनिवेदनम् । परोक्षान्तरितं वाक्यं तदाकाशे निश्चयते । (—भरत in his नाट्यशास्त्र 2, 1, 14 जीर्णविष an appropriate name for a snake-charmer, Cf. निषुणक, सिद्धार्थक, स्तवकलश etc. Vis'akhadatta has named most of these characters very appropriately. [That राक्षस is the name of Nanda's minister, whose services चाणक्य wanted to secure in the interests of चन्द्रगुप्त, though the name means 'a demon', leads one to infer that the character is historical rather than fictitious. In the latter case Vis'akhadatta would have named this former minister of the Nandas differently. जितकाशी—(जितेन = जयेन) काशी lit, one who shines with his success i. e. is proud of and uses indiscreetly his authority. 21 अस्थानं खल्वेतत् — आहितुण्डिक wanted to secure an entrance into the house of राक्षस (for, as is seen later in the course of the act, the snake-charmer is in reality a spy of राक्षस, named विराधगुप्त, 2, 11, 3) and therefore is he finding fault with the place. 23 जीविकायाः पसादेन apparently, by the favour of i. e. thanks to my profession as a snake-charmer, but there is also the suggestion of thanks from the spy to Rakṣasa—24 स्वगतम्—संस्कृतमाश्रित्य Only to keep up appearances so as to make people believe that he was a snake-charmer, did विराधगुप्त resort to Prākrata. He knows Sanskrit and now that he is addressing only to himself, he need not use Prākrat. Page 46, 25-27 विराधगुप्त finds it difficult to decide whom राज्यलक्ष्मी would ultimately stick to, because of the activities—equally point—of the two ministers चाणक्य (for चन्द्रगुप्त) and राक्षस (for मलयकेतु). The idea conveyed is again expressed in the form of a verse (2, 2). This is what is known as "भज्जपन्तरेण कथनम्" telling a different way.

(2) Construe :—कौटिल्यधीरज्जुनिबद्धमूर्ति मौर्यनृपस्य लक्ष्मीम् [अह] सिथरां मन्ये, राक्षसेन उपायहस्तैः निकृष्यमाणाम् इव अपि [तां] लक्ष्यामि।

कौटिल्यस धीः (intellect) एव रज्जुः (rope) तेन निबद्धा मूर्तिः (form, body) धर्याः ताम् । उपायाः एव हस्ताः तैः । The [royal] splendour i. e. sovereignty of चन्द्रगुप्त is having her person tied down by the rope of चाणक्य's intellect, so that the sovereignty cannot leave चन्द्रगुप्त. But this is only one side of the matter. विराधगुप्त says he sees the sovereignty being dragged by राक्षस by his hands in the form of political expedients (साम, दान etc.). As indicated in the dissolution of the compounds above धीः एव रज्जुः is a metaphor (रूपक) giving rise to another in line 3 of the verse viz उपायाः एव हस्ताः. The figure of speech here, therefore, is परम्परितरूपक. As though—इव—shows that there is उत्प्रेक्षा also. The metre of the verse is उपजाति with the scheme ज, त, ज, ग, ग.

2, 2, संशयः अस्याः संजातः इति संशयिता. 'in a doubt' viz. to whom to stick, as there is practically a tug-of-war going on between the two strong ministers.

(3) Construe : महावने विरुद्धयोः वनगजयोः अन्तरे अनिश्चयात् भीतया गजवशया इव [विरुद्धयोः] मन्त्रिमुखयोः [अन्तरे भीतया] श्रिया इह भ्रुं मूर्यं खिद्यते ।

The two eminent ministers चाणक्य and राक्षस opposed to each other are likened to two elephants from a big forest and Sovereignty is likened to a female elephant who cannot decide (अनिश्चयात्) (to whom to resort, as both are equally strong, as she is all full of apprehension on account of either being offended if she goes over and sticks to the other). Many are the comings and goings गतानि अगतानि व the female elephant—and like her [the goddess of] sovereignty has—between the strong rivals and very greatly is she—also Sovereignty—wearied ! श्रिया खिद्यते is an impersonal construction— श्रीःखिद्या भवति । भ्रुशम् 'extremely' can be taken as an adverb [going with or] modifying विरुद्धयोः as in the translation (p.46). In fact that is better than taking भ्रुं व भ्रुं as modifying खिद्यते.—वशा is used in many senses गज is prefixed to it so as to limit the field covered by the

word so far as its denotation is concerned. The figure of speech in the verse is उपमा and its metre is रुचिरा (or प्रभावती) with the scheme अ, भ, ज, ग (जमौ सजौ गिति रुचिरा चतुर्गहैः).

[Page 47] 2,3,1 इति परिक्रम्य स्थितःः. The snake-charmer [i.e. विराघगुप्त] walks about and stands obviously at one end of the stage and then—2, 3, 2, enters राक्षस, being attended on by a man-servant. आसनस्थः प्रविशति is of course not to be literally understood. प्रविशति = is discovered. विराघगुप्त stands at one end of the stage quite long presumably waiting for an opportunity to be admitted into the presence of राक्षस (at 3, 10, 9, p.52). Meanwhile राक्षस gives vent to his feelings (verses 4—8) apostrophizing the goddess of sovereignty. The Chamberlain comes, conveys Malayaketu's message to राक्षस and leaves. Only after this does the snake-charmer get an opportunity to see राक्षस. The contrast between the ways the two ministers appear on the stage is remarkable (मुक्तं शिखां परामृशन् कुपितः चाणक्यः p.7 asking as soon as he enters क एष मयि स्थिते चन्द्रगुप्तमिभवितुमिच्छति and 'राक्षसः' (सबालम्) exclaiming कष्टं भोः कष्टम्) and at once brings out the difference in the conditions in which the two contending ministers are working.

(4) Construe:—वृष्णीनाम् इव नीतेवेकमगुणव्यापारशान्तद्विषां नन्दानां विपुले कुले अकरुण्या नीत्या क्षयं नीते (सति), चिन्तावेशसमाकुलेन मनसा रात्रिदिवं जापतः मम सा एव इयं चित्रकर्मरचना भित्ति विना वर्तते।

नीतिः च विक्रमः च नीतिविक्रमौ तौ एव गुणौ तयोः व्यापरेण शान्ताः द्विषः (plural of द्वित् a hater, enemy) येषां तेषाम्. The Nandas had their enemies subdued or destroyed (शान्त) by the operation (व्यापर) of their qualities,—[expert knowledge of] politics (नीति) and bravery (विक्रम). Yet cruel Fate (अकरुणा नियति) destroyed the family, like that of the वृष्णिः that is the यादवः. With his mind all perturbed (समाकुल) as anxiety had forced its entrance into it, राक्षस keeps awake by day and by night. But the very royal family which he was serving in the capacity of the Prime Minister having been destroyed, his various activities (चित्राणि कर्माणि) are without any solid sup-

port (भित्ति) like the painting of one who practises that art without a canvass (भित्ति) i. e. the activities are going to prove to be to no purpose. The story of the वृश्णिः occurs in the महाभारत XVI from which is gathered the account of their destruction, as they took to drinking and fought amongst themselves after the death of कृष्ण. There is उपमा in the verse (वृष्णीनभित्ति) and अतिशयोक्ति (-सेर्य मम विलक्ष्मर्त्त्वना भित्ति विना वर्तते ।). The metre in which the verse is couched is शार्दूलविक्रिडित.

(5) Construe : परदास्यप् अयर्थम् एत्य, स्त्रीगतः अपि देवः शात्रववधेन अराधितः स्यात् [इति मनसि कृत्वा] न [तु] विस्मृतमाकृतना, न [वा] विषयव्यां- सङ्गमूढात्मना, न [पुनः] प्राणप्रच्युतिमीरुणा, न (वा) आत्मप्रतिष्ठार्थिना मया इदं मनः नीतौ निपुणं दीयते ।

In the preceding verse राक्षस has said his activities were like the attempt at painting without any canvass-board. He now changes his thought (अथवा) and says that his activities do not deserve to be ridiculed and certainly should they not be misunderstood by any one. True the Prime Minister of the Nandas is now an absolute slave of Malayaketu. But even here, राक्षस has only one purpose in view viz. serving His Majesty—his master—even though the latter has departed to the yonder world. It would be unfair to राक्षस to think that he has forgotten his devotion to the family of his master (unfortunate no scion of the family is now alive, and for undoing the activities of the master's enemies, Malayaketu had to be served). राक्षस had not his mind (lit. self) deluded (मूढ) by too much [i. e. any] attachment to objects of pleasure (विषयव्यासङ्ग). He was not afraid that he would lose his life, nor did he long for any personal greatness. The sole purpose that guided all his activities was serving the master's cause even after his death. शात्रववध=शत्रुवध the change of शत्रु into शात्रव not effecting any change in the meaning.

2, 5, 1 राक्षस grows sentimental and finds fault with लक्ष्मी (Sovereignty) for showing no sense of appreciation (अ-गुणज्ञा), कमलम् आलयम् (abode) यस्याः सा-'with lotus as the abode'. Even राज्यलक्ष्मीः is लक्ष्मीः

(6) Construe:—[हे] चपके, आनन्दहेतुम् अपि देवं नन्दम् अपास्य, वैरिणि मौर्यपुत्रे कि सक्ता असि ? कथय, गन्धगजस्य नाशे दानाम्बुराजेः इव, तत्र एव प्रलयं कि न गता असि ।

There was no earthly reason why [राज्य] लक्ष्मीः should have abandoned (राज्य + अस्) His Majesty Nanda. In fact, he was the cause of delight. There was no justification of her having fallen in love With मौर्यपुत्र (चन्द्रगुप्त), who she ought to have remembered, was the enemy वैरम् अस्य अस्तीति or वैरं शीलस्य इति (वैरी) of His Majesty Nanda. Why did राज्यलक्ष्मीः not get herself destroyed on the spot and at the very moment when Nanda was killed, like the flow of ichor [or rut (दान)]—water [from the temples of the scent-elephant, which perishes] the moment the elephant dies ? गन्धप्रधानः गजः गन्धगजः

He is superior to ordinary elephants who cannot stand the scent from him. In line 1, आनन्दहेतुम् is a साकृत् or शास्त्रिप्राय विशेषण qualifying देव and so is वैरिणि qualifying मौर्य in line 2. The figure, therefore, is परिकर.

(In lines 3 & 4, दानाम्बुराजेः इव) there is उपमा. The metre of the verse is वसन्ततिलका.

2, 6, 1, अनभिजाता—न अभिजाता from अभि + जन् to have a noble descent would mean 'not highly born.' Like a woman not having a high descent त्रौपि, Lakṣmī has, according to राजस behaved most wantonly and hence the abusive term which means the same thing as कुलटा (and is opposed to कुलवधूः for which see 1, 19, 80 page 23).

[Page 41] 1, 26, 1-2 The कलकल or tumult behind the screen brings the pupil (प्रविश्य) to the stage.

(7) Construe : (हे) पापे, पृथिव्यां प्रथितकुलजाः मूमिपतयः किं दग्धाः यत् [वस्म] कुलहीनं मौर्यं पतिं बृतवती असि ? वा काशप्रभ्रवकुसुमप्रान्तचपला पुरं-धीणा प्रजा प्रकृत्या पुरुषगुणविज्ञानविमुखी [वर्तते ।]

पाप is an adjective meaning sinful. पापो a sinful woman. पापे is the vocative singular, 'O sinful woman !' Where all kings born in wellknown (प्रथित) families on the surface of the earth burnt down [to ashes] that Lakṣmī chose the son

of Murā, with no 'family' to boast of (कुल = सत्कुल noble family by specialisation of the sense of the term)? वृत्तता॑. वृत् p. p. p. from to choose with वृत् added in the active sense 'choose' काशात् (grass of the name Kā'sa) प्रभवः birth यस्य तत् काशप्रभवं काशप्रभवं च तत् कुसुमं च तस्य प्रान्ताः (edge) तद्रत् चपला (fickle). The age of the Kā'sa flower is extremely tender falling off quickly on even the least disturbances by a breeze. पुरुषी loosely here = श्री, though it means a woman with husband and children. पुरुषाणां गुणाः (merits) तेषां विज्ञानं विमुखो (averse विमुखं यस्याः सा lit, with face turned away. राक्षस states a general proposition explaining the occurrence referred to in the first two lines (सामान्येन विशेषस्य समर्थनम्). All women, as a rule are averse to the proper appreciation of the 'merits of men! So does राक्षस feel because Lakṣmī deserted his master Nanda]. The अलंकार is अर्थान्तरन्यास and the metre of the verse is शिखरिणी.

2, 7, 1 अ-विनीते O you not-disciplined (or immodest). This is quite in consonance with 'अनभिजाते' २, ६, १ आश्रयम् चन्द्रगुप्तस्य उन्मूलनम् तेन राक्षस is referring to (1) his having kept the members of his family at Candauadāsa's place of residence, which according to him was the right thing to do, —for, had he taken them along with him, out of the city, his partisans in the city would have rightly concluded, that राक्षस was keener on the safety of his family than on securing hold over Pātaliputra again. The presence of राक्षस's wife and son in the city, would be at once an assurance to these people that राक्षस would before long attack and capture the city and a reminder that they should not be slack themselves in their efforts to undo Candragupta; (2) राक्षस is referring also to the fact that Śakatadāsa had been appointed, with a big treasury (obviously for 'दान' and other items of expenditure) at his disposal, particularly with the purpose of doing harm to Caudragupta's person—to collect such persons as would administer a deadly poison to Candragupta and to make overtures (उपजाप) to the malcontents (कृत्य) on the side of the enemy (पर). तीक्ष्णरसदायी तीक्ष्णरसदानं शीलं यस्य a professional poison-giver. Prof. Dhruva under-stands तीक्ष्ण—as an assassin and रसद् as one who administers poison, 'poisoner'. Here as also at I, 15, 13 he reads

तीक्ष्णरसदादीनाम् instead of तीक्ष्णरसदायिनाम् and quotes रसाधानं विषाधानं तीक्ष्ण मर्मणि धातकाः. This would mean that there are persons who, attack the very vitals (मर्मणि धातकाः) with some weapon and 'poisoners' etc. that are envisaged by the phrase. वर्वरक thus would be a तीक्ष्ण (p. 63) and अभयदत्त a रसद (p. 64). पक्ष्योपजाप is also understood as [getting] secret information regarding the activities (कृत्य) of the enemy. Rāksasa finally states that जीवसिद्धि and others (जीवसिद्धिप्रभूतयः) are appointed, kept busy, with a view to getting the news of the enemy (this would appear to cancel पक्ष्योपजाप in the sense of getting secret information about the enemy) and breaking their unity (संहति). This last is the weakest link in the chain राक्षस has forged with the purpose of undoing Candra-gupta, as is seen later. In Act I it has been that जीवसिद्धि is in fact a spy of चाणक्य (Indusarman by name, a Brāhmaṇa, who has secured mastery over दण्डनीति and is disguised as a Kṣapāṇaka). In Act V, this very क्षणक tells मल्यकेतु, राक्षस's ally, 'राक्षसेन गूढं विषकन्यकाभयोगमुत्पाद धतितः देवः पर्वतेश्वरः' and 'चाणक्येन विषकन्याया नामापि न श्रुतम्' thus bringing about 'संहतिभेदन' between मल्यकेतु and राक्षस.

(8) Contrue : इष्टात्मजः सान्वयः एव देवः शार्दूलपोतम् इव यं [चन्द्रगुप्तं] परिपोष्य सपदि नष्टः तस्य एव [चन्द्रगुप्तस्य] मर्म [अहं] यदि अदृश्यमानं दैवं न वर्म्मभवेत् [तर्हि मम] बुद्धिविशिखेन भिनन्दि ।

King Nanda was very foud of his sons (इष्टः आत्मजाः यस्य) चन्द्रगुप्त was brought up by him as his पुत्र, though चन्द्रगुप्त was only a दासीपुत्र. Little did king Nanda know that rearing चन्द्रगुप्त was like rearing a cub of a tiger sure to kill the very person who rears it along with the whole of his family (सान्वय). I shall soon break i. e. pierce the vitals (मर्म-मर्मणि जातोऽकवचनम्) of that चन्द्रगुप्त by the arrow (विशिख) of my intellect, if Fate that is ever working invisibly (अदृश्यमान) does not become Candragupta's armour, न वर्म अर्वम् अवर्म वर्म भवेत् वर्म्मभवेत् is used अमूततद्धावे. Fate is no armour, but राक्षस is afraid it would be one and save चन्द्रगुप्त. इष्टात्मज is a साकृत विशेषण giving rise to परिकर अलंकार. शार्दूलपोतम् इव indicates the presence of उपमा and बुद्धिः एव विशिखः is a रूपक. The metre of the verse is वसन्ततिलका (with the scheme already given).

2, 8. Kāñcukī—an officer in charge of the inner-apartment of the king (here Prince Malayaketu), called by the name कंचुकी as he wears a distinctive robe (कंचुकः अस्तीति) of his own. [Chamberlains in Sanskrit dramas are generally shown to have grown old in the service of kings and mostly are they seen to be complaining about the effect of old age on them. They are held in high esteem in the royal family for the meritorious services rendered by them stretching over a long period]. The कञ्जुक a long cloak of cloth, like the cane-staff ever wielded by the कंचुकिन्ृs, while on duty, is their badge of office. The name of the Chamberlain in the employ of Malayaketu is Jājali (vide 2, 9, 10 आर्य जाजले...')

(9) Construe : चाणक्यनीत्या यथा जरया नन्दम् इव कामं प्रमथं, क्रमेण नगरे मौर्यः इति मयि धर्मः प्रतिष्ठा नीतिः संप्रति सेवया लब्धान्तरः मे लोभः राक्षसवत् उपर्वीयमानं तम् [धर्मम्, चन्द्रगुप्तम्] जेतुं न शक्नोति च ।

The Chamberlain institutes a comparison between कामः and नन्द, जरा and चाणक्यनीति, धर्म and मौर्य (i. e. चन्द्रगुप्त), the city of Pāṭaliputra and his own person, लोभ and राक्षस. Old age has crushed, lit. pounded down, passion like the policy of Cāṇakya which has crushed the Nanda king. That very old age has led 'duty' (धर्म) to a stable position (प्रतिष्ठा) in my person (lit. in me) as has the same policy of Cāṇakya led Maurya i. e. Chandragupta to a well established condition in पाटलिपुत्र. Greed (लोभ) is, at present, having secured an opportunity (lit. space, scope, room) [लब्धान्तरः] on account of my service in the royal family, trying to secure a victory over that duty, getting accumulated i. e. becoming stronger and stronger every day, but is not in a position to secure it, like राक्षस who because of his service [of his new master, Prince Malayaketu] has secured scope for activities against Maurya, who is becoming stronger day after day, and whom he (सः) tries to conquer but is not able to. 2, 9, ३, आर्यः अभिवादये shows the respect which the Chamberlain had earned from such men of high position as राक्षस 'आसनमानीयताम्' may a seat be brought (for noble Jājali) corroborates what has been stated about the esteem in which कंचुकिन्ृs were held. 2, 9, ५-८ Malayaketu is pained at seeing राक्षस without the

usual decoration. Malayakatu quite concedes that the excellent qualities of the (former) master of राक्षस cannot be forgotten by him at once. 'All the same' he says, it behoves the noble one to grant my request.' Malayaketu has sent ornaments taken off from his body. Malayaketu is not a diplomat. He fails to understand that his words admit of an interpretation which is not quite desirable; 'you must be remembering your old master, I quite see—still as I request, put on the ornaments i. e. don't care so much for the dead master as for me. 2, 9, 10. Hence राक्षस hastens to explain that on account of his admiration (पक्षपाता—lit.—partiality) for Malayaketu's merits, those of the (former) master have been forgotten [long ago]. The reason why he does not yet put on ornaments is different (as stated i. e. verse 10).

(10) Construe: (हे) नृवं निर्विद्यैः परपरिमवाकान्तिकृपणैः एभिः अङ्गैः प्रतनुम् अपि संस्काररचनां तावत् न वहामि यावत् न निःशेषक्षपितरिपुचक्षस्य तव इदम् हेमाङ्गं सिंहासनं सुगाङ्गे न निहितम् ।

Not even the slightest decorative arrangement (प्रतनुः अपि संस्काररचना) would be had on my body till the time that (तावत् यावत्) your golden (हेमः अङ्गानि यस्य हेमाङ्गं) throne here (इदं-राक्षस) visualises it while sending the message) has not been well (नि—) placed (हित) in the [palace named] Sugāṅga, with the circle (चक्र) of your enemies destroyed (क्षमित—प.प.प. of the casual of क्षै to decay) outright (निःशेष—निर्गतःशेषः अस्मिन्कर्मणि यथा स्यात् तथा). It is possible to dissolve the compound निःशेषः ... चक्रस्य, taking निःशेष as an adjective as in the translation on page 51 : निःशेष क्षपितं रिपूणां चक्रं यस्य सः तस्य. Sugāṅga is a significant name of the palace meaning 'one affording a good or splendid view of the river Ganges.' निर्विद्यैः परपरिमवाकान्तिनिपुणैः may be regarded as satisfying हेतोः पदर्थता, in which case the अलंकार will be काव्यलिङ्ग. The metre is शिखरिणी.

2, 10. Though the Chamberlain agrees with राक्षस regarding the propriety of his determination not to wear any ornaments till victory is won, he says 'this is easy to secure while you are at the helm of affairs. "With your excellent leadership it is a matter of not much time. The

Prince has made a request to you. It is the first of its kind. It deserves to be granted on that account. २, १०, ३ & ४, राक्षस shows his sense of respect to the Chamberlain. You are one whose words cannot be transgressed i. e. disobeyed न् अतिक्रमणीयं वचनं यस्य सः. तदनुष्ठीयते—here, *immediately* is being carried out i. e. will be carried out. अनुष्ठीयते = अनुष्टास्यते ।

२, १०, ७ On the departure of the Chamberlain राक्षस sees some one waiting for him at the door [Page 53]. २, १०, १७ राक्षस is superstitious as is brought out by वामाक्षिस्पन्दनं सूचयिता 'कथं प्रथममेव सर्पदर्शनम्'. Prof. Dhruva observes that this (प्रथममेव) is wrong as the Chamberlain was first seen by राक्षस. May it not be that 'प्रथममेव दर्शनम्' has in view what राक्षस sees first from among *outsiders* ? कञ्जुकिन् was only an inmate of Malayaketu's palace—no outsider or stranger to राक्षस. The very first thing to be seen from *without* is serpents. This is not quite propitious. ३२ दर्शनस्य कायेण i. e. पारितोषिकप्रदानेन even if राक्षस had seen the serpents what other result could have been there except this? viz. that राक्षस would have given the snake-charmer a reward. Well, here was one given even without the trouble of showing being taken. The snake-charmer was in fact Virādhagupta who wanted to see राक्षस by all means and report to him what he had seen. Hence this new request 'may this letter be read'.

[Page 54] २, ११

(11) Construe: आत्मनः कुशलतया निरवशेषं कुसुमरसं पीत्वा प्रमः यत् उद्दिरति तत् अन्येषां कार्यं करोति ।

प्रमर a bee as also a wanderer (the spy is required to do a good deal of wandering about for getting news). Both have their (characteristic) skill (आत्मनः कुशलता), thanks to which the bee drinks (पीत्वा—from पी to drink) and the spy learns (1) the juice i.e. honey from flowers कुसुमानां रसं (मधु इत्यर्थः) and (2) the essence (रस) of [the happenings] in Kusuma [-pura] i.e. Pāṭaliputra. Both give it out (उद्दिरति). Whatever is thus thrown out serves another's purpose. As is well pointed out by Prof. Dhruva रस-(1) to taste (2) to sound and उद्दग—(1)

to eject, (2) to utter; the प्राकृत 'अण' (अन्य) stands for both अन्य and अह. What the bee collects from flowers serves another's purpose. What the spy gathers in the course of his wanderings serves the purpose of those who know not [like राक्षस here].

Evidently there are लेख (paronomasia) and अप्रस्तुतप्रशंसा (bee अप्रस्तुत leading to the spy प्रस्तुत) अलंकारs in the verse, the metre of which is आर्या.

2. 11, 2 कार्यव्यग्रत्वं and प्रगिर्धीनं प्रभूतत्वं make राक्षस forget things. चाणक्य does not forget anything, whatever the extent of his कार्यव्यग्रत्वं and the number of his spies—4. Here राक्षस says excellent words deserve to be heard from this one. But so confused or embarrassed or upset at the turn events have taken is राक्षस that at 2, 12, 2 (p.55) he says 'ननु मुज्जै-रिदानीं विनोदयितव्यम्' ।

[Page 55] 2, 11, 7 It is difficult to see any propriety of नावेन उपसृत्य... There need not be any difficulty in the snake-charmer approaching the minister on being permitted to do so by the minister himself.

(12) Construe: यस्य [राक्षसस्य] उद्यामाशङ्किनी श्रीः वामा ब्रह्मलतां [मौर्यस्य] कण्ठे शिथिलं निवेश्य निवृत्तानां [संती], बलात् [मौर्यस्य] स्कन्धे निहितया अपि अङ्गे मुहुः पतन्या दक्षिणया [ब्रह्मलतया उपलक्षिता] गाढालिङ्गं सङ्गपीडितमुखं वामेतरं स्तनं मौर्यस्य उरसि अधुना अपि न कुरुते ।

The snake-charmer (Virādhagupta) describes in the verse how due to the activities of minister राक्षस of course against चाणक्य and चन्द्रगुप्तa Sovereignty does not embrace Candragupta whole-heartedly even now. The verse gives a graphic description of the partial embrace. The Goddess of sovereignty has placed her left creeper-like arm round the neck of Candragupta (but only) loosely (शिथिलम्). She has turned her face away from him. Her right creeper-like arm placed on the shoulder of Maurya, per force, falls again and again (मुहुः) on his lap. Afraid of the (political) activities उद्यम of राक्षस, Sovereignty does not place (करोति) her right breast, with the nipple (मुखं) pressed on account of the contact (सङ्ग) in a close (गाढ) embrace, on चन्द्रगुप्तa's bosom.

The details of the embrace are given so as to enable the reader visualise vividly the picture. The left arm placed round the neck of मौर्य, the face turned away, the right arm placed on the shoulder per force dropping down again and again on Candragupta's lap, the right breast not coming into close contact with Candragupta's bosom so as to have its nipple pressed hard—all are clear indications of the nervousness of the Goddess of Sovereignty—who but for राक्षस's activities would have long ago completed the act of giving a warm and close embrace to Candragupta. आशङ्का अस्याः अक्षीति आशङ्किनी, गाढं च तत् आलिङ्गनं च तेन सङ्गः तेन or तत्र पीडितं मुखं यस्य सः तम्—if this be taken to be the adjective qualifying स्तनम्. It is better to take the compound as an adverb (क्रियाविशेषण)...पीडितं मुखं यस्मिन् कर्मणि यथा स्यात् तथा (as is done in the translation p 55). It need hardly be stated that the figure of speech in the verse is स्वभावोक्ति. स्वभावोक्तिस्तु डिस्मादेः स्वक्रियारूपवर्णनम्। काव्यप्रकाश X. The metre is शार्दूलविक्रीडितम्.

2 12, 1 राक्षस half utters the name of the spy विरेष [—युस being left out] as soon as the latter approaches him. He realises his mistake and hurries to say 'this one has a beard grown [far too much (vi)]. As it is, this shows the confusion into which राक्षस finds himself thrown, because he is not as careful as चाणक्य. Prof. Dhruva takes (इत्यर्थेत् विरुद्धस्मृतिः) as a stage direction and observes that ननु प्ररुद्धस्मृतः etc., is what the term विरुद्धस्मृतिः 'has been wantonly changed to.' This would have been acceptable fully if the विरेषण रुदा स्मृतिः were not to have caused another blunder on the part of राक्षस. 'प्रियंवदक, भुजङ्गरिदार्दी विनोदयितव्यम्' is anything but an indication that राक्षस has regained his memory or that he is 'mindful' of something. For 'सुक्षविरेषः । श्रोतव्यमस्मात्सुभाषितम्' was what he had stated a little while ago. तदित्रमत्तम्... जेनेन । त्वमपि स्मि नियोगमशून्यं कुरु । is a polite way of asking the attendant to leave with the retinue. राक्षस is evidently keen on learning the कुमुमपुरवृत्तान्त from विराधगुस and while doing so, राक्षस wants no third party to be present.

2, 12, 8 राक्षस is pained to see विराधगुस who once served His Majesty Nanda (देवपादपद्म) reduced to such a plight as

to wear the sort of apparel he had put on. रोदिति is another proof of the sentimental nature of राक्षस.

[Page 56] 2, 12, 7 नाव्येन in नाव्येनोपविष्टः is meaningless and unnecessary—16 Read शक्यवनकिरातकाम्बोज...शक्य are the Scythians whose inroads commenced as far back as the 1st century B.C. शक्यस्थान and Afganistan are the same. The श्वेन or Ionians are the Greeks who ruled in 'the land of the five rivers' in the 2nd century B.C. The किरातs are hill-tribes who were staying close to Nepal. The काम्बोजः hailed from the Hindukūśa. The Parasikas.—Persians—are the followers of Zoroaster. The बाल्हीक्षः are the inhabitants of Bulkh.

Putting all these tribes together and suggesting that they were all active in the 3rd century B.C. is not warranted by history. विशाखदत्त has here committed an anachronism. The armies composed of the various tribes, guided by the intellect of Cāṇakya, besieged Kusumapura. So vast were they in number that the city appeared to have been surrounded by oceans as though उत्प्रेक्षा (with their water surging high at (the hour of) the deluge or the universal destruction. 2, 12, 19 अस्ति... समन्तादुपरुद्धं कुसुमपुरम्, अस्ति is used as a mere expletive by Virādhagupta. राक्षस literally understands उपरुद्धम् अस्ति and, therefore, draws his sword (शब्दम्) in excitement, and begins issuing instructions to प्रवीरक his lieutenant with a view to counteracting the enemy's forces.

(13) Construe: शरासनधैः प्राकारं परितः क्षिप्रम् परिक्रम्यताम्। प्रतिद्विपघटामेदक्षमैः द्विरदैः द्वारेषु स्थीयताम्: येषां यशः अभीष्टं ते मृत्युमयं स्थक्त्वा, शत्रोः दुर्बले बले प्रहर्तुमनसः मया सह एकमनसः (सन्तः) निर्यान्तु !

As the person in charge of the military forces in the hour of difficulty, राक्षस is issuing instructions शरासन is a bow, that from which arrows are discharged. शरा: अस्यन्ते अनेन or अस्मात्-प्राकार is the city-wall raised for defence against attack from the enemy. 'Let bow-wielders quickly surround this wall and move about (ready to fight) quickly क्षिप्रम्. There is one क्षिप्रम् in the prose preceding 2, 20 ('प्रवीरक...क्षिप्रमिदानीम्...'). But in भज्जन्तरकथन if the whole prose is seen to be paraphras-

ed in the verse, one word viz., क्षिप्रम् being repeated in the verse need not cause any surprise. (वृप्र is an emendation for क्षिप्रम्—but the general rule is *as far as possible* emendations should neither be proposed nor accepted) प्रतिद्विप—elephants on the enemy's side घटा—mass. प्रतिद्विपानां घटाः तासां भेदे (breaking, destroying) क्षमाः (able) तैः. द्विप is so called because the animal called by that name drinks with two (1) the trunk and (2) the mouth. द्विरदाः—द्वौ रदौ (teeth, here tusks) येषाम् ते tuskers or elephants. These are to stand at the gates and destroy the elephants that would be used by the enemy with the purpose of breaking open the gates of Pāṭaliputra. Let those who set a high value on fame (यशः), giving up fear of death, desirous of attacking the weak force of the enemy (this is an estimate prompted by self-confidence of which the speaker is full), and of one mind with me, set out. प्रहर्तु मनः यस्य सः प्रहर्तुमनाः with the 'म्' in the infinitive form dropped according to 'तुमः काममनसोः' (Of, गन्तुमनाः). The perspicuity (प्रसाद) in the verse is remarkable. प्राकारं परितः, द्वरेषु द्विरदैः, वले दुर्वले are alliterative effects worth nothing. The metre of the verse is शार्दूलविक्रीडित.

2.13, 1 आवर्ग or excitement such as was shown by राक्षस was to no purpose. For a thing of the past, something that had already happened वृत् p. p. p. वृत्) was being described or reported to him—4 उत्सूज्य must be taken to mean putting back into the scabbard. राक्षस remembers how in the past (the word वृत् has made him recall things to his mind), on the occasions of fighting, his master Nanda issued instructions—राक्षस as though there were a thousand राक्षस, at the disposal of the king.

(14) Construa: यत्र एषा मेघनीला गजघटा चरति तत्र राक्षसः यावात् पारिष्ठ्रवामः प्लुति एतत् वलं राक्षसेन वार्यताम् पत्तीनां वलं राक्षसः अन्तं नयत् इति महाम् आज्ञां प्रेषयन् [त्वं] प्रोतियोगात् राक्षसानाम् सदस्यं नगरे स्थितम् इव अज्ञाप्तिः ।

The dark mass of elephants as dark as the clouds (in the rainy season)—the cavalry (jumping i. e.) rushing as

quickly as rolling waters पारिष्वम् च तत् अम्मश्च तस्य इव प्लुतिः ग्रथतत् ! the foot-soldiers (पतयः-षदातयः) or infantry, each one of these is expected to be counter-acted by Rākṣasa. The master was so full of confidence in राक्षस's abilities that he did not think it wrong to issue such instructions to the self-same राक्षस. Affection (श्रीति) made the master blind to the fact that the instructions logically got themselves reduced to this—viz. an assumption by him that there were as though a thousand राक्षस. The अलंकार contained in the verse is उत्त्रेश्च and the metre in which the verse is couched is व्याघ्रा (for the scheme vide notes on 1.1.)

2. 14, 2 उपरोधवैशसम्—Terrible hardship (वैशसम्) due to the seige (उपरोध)—3 सुरङ्गा a subterranean passage जयघोषणासु व्यापातः आदौ येषां तानि साहसानि daring acts such as an obstruction in the declaration (घोषणा) of the victory of चन्द्रगुप्त etc. That राक्षस's men were staying in the city could be inferred (अनुमित् p. p. v. from अनु + मा) from their adventures such as causing obstructions to the declaration of the victory of चन्द्रगुप्त etc. 6. विषकन्या वातिते तपस्त्विनि पर्वतेश्वरे when poor Parvatesvara was killed by the poison-maiden appointed by you for killing चन्द्रगुप्त. तपस्त्वी literally means one who practises austerities (तपः + विन); as one who practises austerities has to put up with an amount of hardships and in consequence, he becomes an objects of commiseration by others. Thus finally तपस्त्वी = poor (pitiable).

(15) Construe : कर्णेन इव अर्जुनं हन्तुं वलवती एकपुष्पव्यापादिनी शक्तिः इव मया चंद्रगुप्तं हन्तुं या विषाङ्गना रक्षिता, सा विष्णोः इव विष्णुगुप्तं हतकस्थ आत्यन्तकष्टेयसे हैडिभ्रेयम् इत्र पर्वतनृपं एत्य तद्वध्यम् एव अवधीत् ।

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राक्षस describes how the poison-maiden whom he had preserved (रक्षिता) to kill चन्द्रगुप्त, like the sakti Karṇa had reserved to kill Arjuna, instead of killing चन्द्रगुप्त and thus serving राक्षस's own purpose killed पर्वतेश्वर, whom चाणक्य (विष्णुगुप्तहतक adcursed विष्णुगुप्त) wanted to kill, turning very much to the advantage of चाणक्य. Between कर्ण's शक्ति and the विषाङ्गना employed by राक्षस, there is similarity as both were quite potent (वलवती) in regard to the object they were expected to

achieve and (both) capable of killing one person (एकपुरुष-व्यापादिनी). Both failed their employers—the शक्ति failed कर्ण, killing घटोत्कच, son of हिंडिमा (and भीमसेन), whom विष्णु i.e. श्रीकृष्ण wanted to kill (as destruction of all demons was the purpose of the Kṛiṣṇa incarnation of God and as घटोत्कच was a demon—this is the traditional explanation of Kṛiṣṇa arranging to have घटोत्कच killed) and the विषाङ्गना killed पर्वतक or पर्वतेश्वर thus obliging the accursed चाणक्य who was very eager to get rid of him, as otherwise half the promised kingdom would have been required to be given over to पर्वतेश्वर. There is an allusion to the story in which कर्ण is first said to have parted with his सहज कवच (armour) and कुण्डल (ear-ring), as a Brāhmaṇa (who was in fact Indra) begged for them, receiving from the beggar [Indra] a missile capable of killing one person howsoever mighty he be. The latter part of the story shows how though this terrible weapon was reserved by कर्ण for killing अर्जुन, कर्ण had to use it against घटोत्कच as the latter played a great havoc with the Kaurava army. Thus was Arjuna saved. The parallelisms are therefore between राक्षस—कर्ण, विषाङ्गना—शक्तिः, श्रीकृष्ण (विष्णु)—विष्णुगुप्त and पर्वतनृप and घटोत्कच. The figure of speech in the verse is simile and its merre is शादूलविकीडित. 2.15. कामेन चारः (चरणम्) behaviour as one likes, wanton behaviour. 3 पितृवधनास fear on account of his father's i. e. पर्वतक's murder [that the same may as well happen to him]—सांवत्सरिक—an astrologer (संवत्सरं वैर्चीति सांवत्सरिकः as he knows what is going to happen in the course of the year). संस्क्रियताम्—सम्यक् क्रियताम् let [the palace] be rendered well i. e. attractive, let (it) be decorated. सूत्रधार here means a carpenter. कनकतोरणन्यास fixing up of a golden arch—10 अभ्यन्तरे 'inside', as the external decoration was already completed (even before चाणक्य issued any orders to that effect). परितुष्टे इव—who kept up appearances (as proved later) that he was mightily satisfied. दाक्षं—दक्षतां—कुशलताम् skill. प्रशस्य—ल्यवन्त from प्र + शस् to praise, having praised. अनुरूपम् worthy of, befitting, in proportion or commensurate with,—there is, however, a sly hint that it would be quite suited to the crime that Dāruvarman had committed (Dāruvarman's object was to kill चन्द्रगुप्त. Dāruvarman's reward, therefore, would be nothing short of death).

—14. (सोद्वेगम्) राक्षस understands the significance of अतिष्ठेन इव. He knew that चाणक्य could never be really satisfied by दार्खर्मन् etc. राक्षस's apprehension comes out to be true in the sequel. Page 61 2, 15, 17 अनुकूल favourable, लग्न constellation (of stars). 19—20 चाणक्य cleverly impresses the populace by giving half of the kingdom to वैरोचक. पर्वतक's brother. 24—25 राक्षस rightly suspects that चाणक्य must have made the necessary arrangements to kill [उपांशुवध secret slaughter] वैरोचक secretly. This too is a guess of राक्षस proved true in the sequel. 27—36 a long prose passage showing how वैरोचक was killed, being mistaken for चन्द्रगुप्त as it was the latter's female elephant that वैरोचक was made to ride by चाणक्य. चाणक्य also had वैरोचक duly installed on the throne (कुमिषेक). वैरोचक's apparel was so bright, nay, dazzling, that even those most intimate with him could not recognize him. No wonder that the carpenter दार्खर्मन् took him to be Candra-gupta. The fact that चन्द्रगुप्त's kingly followers followed वैरोचक made दार्खर्मन् believe that it was चन्द्रगुप्त himself—an impression strengthened by the fact that वैरोचक rode चन्द्रगुप्त's female elephant—चन्द्रलेखा. The astuteness of चाणक्य is astonishing. Not only did चन्द्रगुप्त not fall a victim to दार्खर्मन्'s यंत्रोरण, but वर्वरक an assassin employed against चन्द्रगुप्त by राक्षस also got himself killed. Varvaraka was busy taking out a small sword from the golden-staff in which it was kept with a view to kill चन्द्रगुप्त. In the meanwhile the female elephant saw the mechanical arch about to fall on her. The गजवधू (चन्द्रलेखा) instinctively quickened her pace. The यंत्रोरण which was calculated to fall on चन्द्रगुप्त did not fall, therefore, on वैरोचक (who occupied the seat that was to be occupied by चन्द्रगुप्त), but on वर्वरक who was seated in front of वैरोचक. The quickening of the pace of the female elephant resulted in the यंत्रोरण falling wide of the mark [प्रभ्रष्टं लक्ष्यं (i. e. वैरोचक mistaken for चन्द्रगुप्त) यस्मिन्कर्मणि यथा स्यात् तथा]. दार्खर्मन् saw that his death was a certainty as he was causing the arch to fall. He had already secured for himself standing ground on an elevated platform supporting the arch. He took the iron wedge that kept the arch firm in its position acting as its key and killed Vairocaka who was yet on the back of the female elephant taking him to be चन्द्रगुप्त.

In lines 28—30 above the compounds are (1) विमलाश्वते मुक्तामणयश्च, तेषां परिक्षेपः (this being a Sanskritism for परिक्षेपः मुक्तामणयः) तेन विरचितः चित्रपटः (variegated texture) तन्मयः वारवाणः (armour) तेन प्रच्छादितं शरीरं यस्य तस्मिन् (2) मणिमयेन मुकुटेन निविदं (closely); नियमिता मौलिः (head) यस्य तमिन् (3) सुरभीणि (fragrant) कुसुमदानानि (garlands) एव वैकक्ष्यं तेन अवभासितं विपुलं वक्षःस्थलं [i. e. प्रश्लं वक्षः] यस्य तस्मिन्. वैकक्ष्य is what is worn over the left shoulder across the chest under the right arm like the sacred thread (or यज्ञोपवीत worn by the Brāhmaṇas).

(Page 63) 2, 15, 37 Read राक्षसः (स्वगतम्)—उभयोरप्यस्थाने यतः दारुवर्मन् did not know that the mechanical arch would fall on वैरोचक, चन्द्रगुप्त thus finding it possible to escape being killed. वर्वरक, too, did not understand that the person falling a victim to his अस्तिपुत्रिका was not चन्द्रगुप्त but वैरोचक. 44—45 Naturally does राक्षस observe 'two calamities have befallen us; चन्द्रगुप्त escaped; वैरोचक as well as वर्वरक got themselves killed—the former falling a victim to दारुवर्मन्'s iron-wedge, the latter to the mechanical arch that fell down on him' Page 64 दारुवर्मन् got himself pelted to death by the infantry-folk marching in the fore-front. लोष्टघातं हतः is an instance of णमुल् gerund (लोष्टेन हत्वा इति लोष्टघातम्), the peculiarity of this variety of gerund being that the णमुल् is compounded with a substantive as the first member of the compound (घातम् compounded with लोष्ट, the latter getting the first place in the compound, and it is used in combination with a verb from the same root from which the णमुल् is had (हतः, घातम् both from हन्).

Page 64 54—55 योगचूर्ण is poisonous powder. चाणक्य was ever so vigilant. As soon as he saw the medicine got ready (कल्पित) for him by the physician अभयदत्त change its colour in the golden vessel into which it was poured, he warned चन्द्रगुप्त that it was mixed with poison and that he should not drink the same.

Page 65 57—पायितः p. p. p. of the causal of पा-पित् to drink, 'was made to drink'—58 विज्ञानस्य राशिः lit. heap i.e. store of knowledge. आतिसृष्टम्—p. p. p. of अति + सृज् to give, 'given'. 64 वाक्यमेदान् is a sanskritism for भिज्ञानि वाक्यानि, When प्रमोदक

was asked to account for the lot of wealth he was squandering, to explain how he came to acquire that wealth, he made many statements i. e. he could not give one reply and stick to it to the last. In other words, he could not give any satisfactory explanation and consequently was punished with विचित्रवध (line 64) i. e. killing by torture. There are many kinds of विचित्रवध. History of the world—eastern countries as well as western ones—abounds in such cruel ways of killing the enemy. Being thrown from a mountain precipice, being crushed under an elephant's foot, being thrown before hungry lions are some that will give an idea of the विचित्रता of वध practised by man against man. [Page 66] 72 निपुणम् very closely, minutely. पिपीलिका ant. पड़क्कि row. 74 विहितः अर्थः येन सः गृहीतार्थः who grasped the fact; understood the fact i. e. came to the conclusion. 75 विहित p. p. p. from अपि+धा (अपिहित—अ dropped) to close, closed'. प्रथम् पिहितः निर्गमनस्य मार्गः यस्मात् that the way out from where was first closed. 77 दैवस्य संपद् तां दैवसंपदम्—the wealth of luck i. e. the extremely favourable fortune. राक्षस thinks that all his attempts at getting rid of चन्द्रगुप्त failed on account of the extremely favourable fortune (दैवसंपद्) of चाणक्य. It is evident from the account given by विराधगुप्त himself that it was चाणक्य's extraordinary vigilance and resourcefulness, preparedness, that helped him to frustrate all plans set afoot by राक्षस. राक्षस's statement is an outcome of despondency at the unfavourable turn that events have taken, rather than a critical estimate of the situation. [Page 67] 2, 16.

(16) Contrue :—तस्य [चन्द्रगुप्तस्य] वधाय या विषमयी कन्या. मया गृहं प्रयुक्ता तया यः तस्य राज्यार्घदृत् सः पर्वतकः निहतः, शब्देषु रसेषु च ये प्रणिहिताः तैः एव ते घातिताः मत्रीतयः मौर्यस्य एव विविष्ब्रेयांसि फलन्ति, पर्य !

The poison-maiden secretly employed by me for killing चन्द्रगुप्त killed Parvataka who would have deprived Chandragupta of half his kingdom. Those entrusted with the work of killing Chandragupta with weapons (शब्देषु प्रणिहिताः) and poison (रसेषु) were killed by just those means. (अमयदत्त died of

the very poison he had kept ready for Candragupta. But दास्वर्मन् who arranged for the fall of the arch—on, as he hoped, Candragupta—was pelted to death. Of प्रमोदक, वर्वक also it is not literally true that तैरेव ते घातिताः. The statement is to be taken to mean 'the means employed to kill Candragupta instead of bringing about his death led to the death of the persons entrusted with that work in a general manner. राक्षस wants विराधगुप्त to see how his policies result in those various advantages being had by Candragupta himself. The verse contains an instance of the विषम अलंकार (vide कृतः किंगाफलावासिनैवानर्थश्च यद् भवेत्... स एव विषमो मतः १). The metre of the verse is शार्दूलविक्रीडित. [Correction of मौर्यस्येव which is wrong for मौर्यस्यैव is necessary].

2, 16, 1 विराधगुप्त observes that though it is true that the policies of राक्षस turn to be of advantage to चन्द्रगुप्त (तथापि), what has been begun does not deserve to be given up. 2, 17 expresses the same idea in a more detailed manner.

(17) Construe:—नीचैः विघ्नभयेन न खलु प्रारम्भते, विश्विदतः [सन्तः] मध्याः प्रारम्भ विरमन्ति, उत्तमजनाः विष्वैः पुनः पुनः प्रतिहन्यमानाः अपि प्रारब्धम् न परित्यजान्ति !

For fear of obstacles the low (est) type of men do not undertake anything—do not so much as begin anything. The middling type of men begin all right, but being struck by impediments, stop pursuing their work any further. Though again and again struck by obstacles, the best among men do not give up what they have [once] undertaken. The verse occurs in भर्तृहरि's नीतिशतक. Deciding who wrote it—whether विश्वाखदत्त or भर्तृहरि is no easy task. It is not impossible that the verse belongs to that class of verses in old days which is called 'a floating mass of verses'—almost everybody's property, therefore the property of no one in particular. The reading प्रारब्धमुत्तमगुणात्स्वमिचोद्दृहन्ति may appear to be more suited to the context. But actually it contradicts the prose passage preceding the verse तथापि अपरिलाज्यमेव. It has, therefore, to be rejected. The metre of the verse is वसंततिलका. In the same vein is 2, 18.

(18) Construe :—शेषस्य वपुषि भरव्यथान किं ? यत् [असौ] क्षमां न क्षिपति, दिनपतेः परिश्रमः किं वा न अस्ति यद् [असौ] निश्चलः न आस्ते ? किं तु ल्लाध्यः जनः अङ्गीकृतं [कार्ये] कृपणवत् उत्सूजन् लज्जते, प्रतिपन्नवस्तुपु निर्वाहः—एतत् हि सतां गोत्रव्रतम् [अस्ति] ।

(1) Does S'esa not feel pain on his body on account of the burden of the earth [resting on his hoods], in so far as he does not throw the earth down from his head ? (2) Does the lord of the day i. e. the sun not have fatigue, in so far as he is not [seen to be] remaining motionless i. e. in so far as he is ever moving, ever active, ever traversing his path in space ? These are two instances of प्रशालंकार as the answers to the questions are already contained in them. The particular instance of शेष and दिनपति are strengthened by the general proposition in line 3. [ल्लाध्यः जनः i. e. the class of] praiseworthy persons are ashamed to give up the work they have undertaken, in the manner of a mean [lit. miserly] creature. प्रतिपन्न (undertaken, accepted, begun) वस्तु thing, matter. निर्वाहः—नितरां वाहः seeing through, completing (निर्वृद्धि or निर्वृद्धम् variant readings for निर्वाहः mean the same thing) is the [very] family-vow of the good i.e. the good, as a rule, would carry out their undertaking. No family-vow is ever abandoned [by those who care for the fair name of their family]. निर्वाह in Sanskrit thus is different from निर्वाह (maintenance) in modern Indian languages. The figure of speech in the verse is सामान्येन विशेषस्य समर्थन kind of अर्थान्तरन्यास.

2, 18, 1 राक्षस points out that it is only patent that the principle viz. what is undertaken should not be given up, is being followed by him (in so far as the activities calculated to bring about the overthrow of चन्द्रगुप्त commenced by राक्षस have not been abandoned by him.) 2 सहस्रगुणम् a thousand times अप्रमत्तः not careless i. e. vigilant—4 Naturally is राक्षस excited to learn that his trusted men (आसपुरुषाः) have been put into prison by चाणक्य. The repetition के के shows that राक्षस is very keen on ascertaining which of his lieutenants have been imprisoned—that many of them were seized by चाणक्य being self-evident. 6 जीवसिद्धि is not a person leading a family life. He has neither property nor paraphernalia (परिप्रह

means both) — १९ राक्षस appreciates the performance of चाणक्य which राक्षस observes has brought about a *manifold* advantage (बहुकल्पता) in चाणक्य's favour. चाणक्य has killed three birds in a single stone as is shown in २, १९.

(19) Construe :—[आत्मनि] अथशः परिहृतम्, अस्मात् [तत्] पातितम्, अर्धराज्यहरः वातितः च [इति] यस्य तव एकम् अपि नीतिविवेदं बहुकल्पताम् एति ।

Jivasiddhi was banished on the charge of having employed the poison-maiden [appointed by राक्षस], against पर्वतेश्वर and thus killed the latter. Thus चाणक्य got rid of his own infamy, as otherwise people would have continued having the impression that चाणक्य had killed पर्वतेश्वर. But this would be only a negative advantage to चाणक्य. He cleverly gives it a positive turn by shifting the blame on राक्षस ('अस्मात् पातितम्'). There is one *more positive* advantage viz. getting rid of a claimant to half the kingdom—For, were allowed to live, half of the kingdom would have been claimed by him and Candragupta's dominion would have been reduced to a half of its extent. He could have hardly been in a position to claim any sovereignty for himself. For अर्धराज्यहरः compare राज्यार्धहृत् in २, १६ (p. 67). The metre of the verse is आर्या. २, १९, ४ अयुक्तरूपः = परिपूर्णतया अयुक्तः altogether undeserved i. e. improper—or, राक्षस changes his mind and observes that the death of शकटदास [as he took it to have taken place] was no object of mourning. Rather was राक्षस's own life an object of mourning, in so far as, even after the departure of the lord, राक्षस continued to live.—६ विराधगुप्त points out that राक्षस is *striving* hard to secure just the object his master had kept in view. That was enough justification, if justification were needed, for राक्षस's continuing to live २, २०.

(20) Construe :—असुम् एव अर्थम् न जिजीविषाम् आलम्य कृतम् अस्माभिः परलोकगतः देवः न अनुगम्यते ।

Rākṣasa concedes he has resorted to i.e. is keen on this very object and not on merely living. The fact, however, remains that the master departed to the yonder world is *not* followed by him. Thus राक्षस failed to reach the highest

standard of devotion to the master. कृतध्नैः अस्मामिः has all the force of कृतधनत्वात् अस्मामिः. The verse would then be an instance of the काव्यलिङ्ग अलकार. This verse, like the preceding is in the आर्यी metre. The reading given in the footnote on p. 70 seems to be a deliberate improvement, particularly so, the contrast between राक्षस's 'कृतध्नैः' and विराधगुप्त's 'कृतज्ञैः.' Read 'युध्माभिरमुमेवार्थमालम्ब्य न जिजीविषाम्—' in the passage assigned to विराधगुप्त.

2. 20. 1 विराधगुप्त had said 'चाणक्यहतकः निगृहीतवान्... यध्मदीयान् आसपुरुषान्' राक्षस is, therefore, mentally prepared to hear about the calamity of one more friend of his, at least (आसपुरुषान् is बहुवचन).—3 The removal of राक्षस's family by Candanadāsa राक्षस rightly says was improper as it was opposed to चाणक्य's wishes—4 विराधगुप्त loses no time to point out that not removing राक्षस's wife and son, thus leaving them at the mercy of the wicked चाणक्य, would have been even more improper as it would have been nothing short of a friend's betrayal (द्रोह).—5 ननु—I would like to submit अयुक्तरः सुहृद्द्रोहः is a fine instance of अप्रस्तुतप्रशंसा for, what विराधगुप्त really wanted to say was अन्युक्तरो भवद्द्रोहः; instead he states a general proposition.—6—7 अतिकृपितेन चाणक्यवटुना leads राक्षस to the only conclusion possible under the circumstances, and therefore, eagerly, excitedly asks 'was not killed, indeed ?' [Page 71] Though relieved to learn that चंदनदास was not killed, राक्षस is not in the least satisfied. The safe removal of राक्षस's being thrown into the prison, along with his wife and son, is in the eyes of राक्षस the same as his own wife, and son being thrown into the prison along with himself. चंदनदास is राक्षस's मुहृत्तम् 'द्वितीयं हस्यम्' his very alter ego (p. 20, 1, 19, 44 and p. 21. 1, 1946) The calamity that has befallen चंदनदास, is to राक्षस, the same thing as calamity that has befallen him.—12 The stage direction should be (प्रविश्य पटाक्षेपणे) and not (प्रविश्य) only. The rule is that no character should enter the stage unless the entrance is duly indicated beforehand—नासूचितपात्रश्वेशो भवेत्—in the earlier dialogue between the characters on the stage. All sudden or unexpected entrances, therefore, are made with the tossing of the curtain. The tossing of the curtain is to be done by the character entering on the stage. Thus the attention of the audience is drawn to the new entrant.

Here पटाक्षेप is absolutely necessary. 12—15 The man gives राक्षस news that राक्षस never expected to have—not even in the wildest of his dreams. The question 'अपि सत्यम्' (is this true ?) is thus quite natural. The man answers by putting a counter-question 'shall I ever tell what is not true to the revered minister ?' 16 राक्षस has to turn for an explanation to विराधगुप्त who, on the occasion, could give hardly anything better than 'भव्यं रक्षति भवितव्यता' i. e. destiny (भवितव्यता) protects the fortunate (भव्य) lit, 'One who is to be', विराधगुप्त had told what he knew, but he too was not prepared for this last, quite agreeable, turn the event had taken. No better explanation suggested itself to him and therefore is he seen to be trying to account for the event by referring to the unpredictable ways of destiny. 'Impredictable', विराधगुप्त would like to say (and not 'inscrutable'), 'are the ways of destiny.' In line 17 सर्वे विराधगुप्त the mention of विराधगुप्त's name by राक्षस need not be regarded as a slip of tongue on the part of राक्षस. Obviously, he now saw no point in concealing the identity of विराधगुप्त from प्रियवदक. 19—As is only to be expected, राक्षस does not want any delay in शक्टदास's being ushered in [Page 72] 2, 21.

(21) Construe :—धरित्र्याः तले मौर्यम् इव प्रतिष्ठितपदं शूलं दृश्वा, तलशमीम् इव चेतनाप्रमथिनो वध्यसजम् ऊद्वा च [तथा] स्वाम्यपरोपरौद्रविषमात् आधाततूर्यस्वनान् श्रुत्वा, मदीयं मनः प्रथमाभिघातकाठिनम् [इति] न स्वस्तम् [इति] मन्ये ।

S'akaṭadāsa is accounting for his having survived the direst experience of his life when he was led to the execution ground for being impaled. He saw the stake (शूल) well planted in the ground without being shocked at it, for, he had seen Maurya with his (sovereign) position well established, already. If शक्टदास wore (ऊद्वा is ल्यवन्त् from वह to put on, wear) the victim's garland [otherwise] destroying the consciousness [of the wearer], without being deprived of his consciousness, that was due to शक्टदास's having already put up with the glory of Maurya. One who could put up with the almost fatal glory of Maurya, could as well put on the almost fatal garland of the man to be executed. शक्टदास

heard the sounds of the trumpet [blown at the time of] killing (आधात) a man, terrific, very harsh (विषमान्) though they were, because he was in a way used to it. Already had he heard the sounds of the trumpet, terrific and harsh at the time of the removal (अपरोप) (from the throne and the world of the living) of his master Nanda. The mind not being destroyed, S'akatadāsa thinks, is explicable only on one ground viz. that it had become hard or tough enough on account of the previous (प्रथमे) strokes. In lines 1, 2 and 3 there is an उपमा each मौर्यमिव शूलम्, लक्ष्मीमिव वथ्यस्तजम्, स्वामिनः अपरोप इव रौद्रान् विषमान् तूर्यस्वनान्. प्रतिष्ठितपदम् is a श्लिष्ट or parano-mastic term to be taken *literally* of the शूल and *metaphorically* of मौर्यं. प्रथमे च ते अभिघातात्थ तैः कठिनम्—this has the force of प्रथमाभिघातकठिनत्वात्. The fourth line thus contains an instance of the काव्यलिङ्ग अलंकार. The verse is couched in the शारूलविकीर्ति metre. 2,21,1 शकटदास is glad to see राक्षस continuing his work—nay mission—in a manner worthy of the highest devotion he had to his master. 2,22, is in appreciation of the high standard of स्वामिभक्ति reached by राक्षस.

(22) Construe :— नन्दे क्षीणे अपि स्वाम्यर्थम् उद्धन अक्षीणप्रक्षितः [सन्] पृथिव्यां स्वामिभक्तानां परमे प्रमाणे स्थितः ।

Nanda is no more but in spite of that राक्षस carries on (उद्धन) the mission of his master. His devotion to the master is, therefore, in no way reduced. Thus has राक्षस attained the highest standard (प्रमाण-प्रकृष्ट मानम् excellent measure) of people devoted to their masters. Cf. चाणक्य's appreciation of राक्षस's devotion to his master at 1, 14 & 15. नन्दे क्षीणेऽपि अक्षीणप्रक्षिति illustrates the विभावना अलंकार. The cause for devotion is departed—yet the devotion is there [perhaps on that very account at its best]. Read : क्रियायाः [i. e. कारणस्य] प्रतिषेधऽपि फलव्यक्तिः [i.e. कार्यव्यक्तिः] विभावना । काव्यप्रकाश, X. उद्धन्—उद्धतीति हेतोः. There is thus काव्यलिङ्ग also contained in the verse [of the हेतोः पदार्थता type]. The metre of the verse is अनुष्टुप्. 2,12,2 कौटिल्यगोचरगतः = कौटिल्यविषयगतः gone into the sphere i.e. the grip or the clutches of कौटिल्य. The unexpected, miraculous escape of शकटदास has made राक्षस all full of joy. Hence the eagerness to embrace the friend (तत् परिष्वजस्व माम्).—5 राक्षस inquires as to who has rescued S'akatadāsa

from the execution-ground and thus given such a delight to राक्षस's heart. 6-7 शकटदास points out सिद्धार्थक to whom goes the credit for the almost miraculous escape of शकटदास. विद्राव्य-त्यबन्त of the causal of वि+हु 'having put to flight'—8 पर्याप्त—adequate. 'Though this is no adequate reward of the service you have rendered, please accept this' राक्षस says in all sincerity. He takes off the ornaments from his person and hands them over to सिद्धार्थक. This is precisely as was expected by Cāṇakya. Rākṣasa is too full of joy to recollect that these are ornaments specially presented to him by Malayaketu (see 2. 10, 3-5) and such as ought never to have been given away by him as a gift to anyone. The apparently innocent gift, doing credit to राक्षस, so far as his sincerity towards his friends in concerned, is seen to work a havoc, later in the play (Act V). भागुरायण observes there—'विशेषतः कुमारेणात्मगात्रादवतार्य प्रसादोङ्कृतस्य अयं परित्यागभूमिः'—16 According to चाणक्य's instructions, सिद्धार्थक requests राक्षस to keep the gift as a deposit in his treasury. निः+हुत happy, free from worry. 17 एतया मुद्रया सुद्वितम्—stamped with this signet-ring [of राक्षस i. e.] hearing the name of राक्षस as शकटदास points out in 21-22-23 राक्षस recalls that the ring was given by him to his Brāhmaṇa wife with a view to helping her divert her eager longing in his absence from पटलिपुत्र (Refer to 1, 17, 72—80 for the account of how सिद्धार्थक got the signet-ring). In line 23 read— उत्कण्ठाविनोदार्थं गृहीता—27 मणिकारश्रेष्ठी is one word. 28 राक्षस is satisfied, regarding the place where सिद्धार्थक got the ring and therefore says 'this is quite proper'. 30 राक्षस, however, checks himself and without giving all the details says 'that such an ornament should be found near a wealthy person's place of residence is only meet (युज्यते)'. 31-35 शकटदास's request that सिद्धार्थक should return the signet-ring accompanied by the offer of an adequate or more than adequate compensation is natural, judging from his close friendship with राक्षस. सिद्धार्थक's politeness (नु प्रसाद एष...करोति !) well becomes an accomplished spy of चाणक्य. राक्षस's readiness to accept the signet-ring, which for some days was with his ब्राह्मणी, and which but for the fortunate accident of सिद्धार्थक's getting it would have been lost, too, is natural. 36. But his instruction to S'akaṭadāsa to use this

very signet ring for all (state—) purposes, is strange. Was there no other ring in राक्षस's possession? Or are we to seek an explanation in the circumstance that राक्षस, a loving husband, sees a special point in using the very signet-ring that was given to his wife, for the purposes of all official dealings, that this 'lost-regained' signet-ring had a special appeal, probably for minister राक्षस, who in spite of his multifarious activities as a statesman was a गृहस्थ, a पाते deep down in his heart? 4 Or are we to understand that राक्षस was using this very signet-ring for such purposes before he fled from पटलिपुत्र (to attack the same again)?— and all that now happens is a mere resumption of the previous practice? At a later stage in the play (Act V), the ornament stamped with the signet-ring, the letter stamped with this very signet-ring (see Act I, 20, 13-14) go against राक्षस whom मलयकेतु takes to have been in league with Chandragupta. Siddhārthaka is out to convince राक्षस that he (सिद्धार्थक) is opposed to चाणक्य. The term चाणक्यबटु 'Chap of a Cāṇakya' is full of contempt for चाणक्य and, therefore, such as would please राक्षस.—44 welcomes the proposal of सिद्धार्थक to stay on there only. In a पर्यायोक्त manner, राक्षस says 'we wanted to make a request to you (अस्मदनुनय)—only we did not know your mind and hence the delay.' राक्षस 47-48 राक्षस issues instruction to शकटदास that the latter should make necessary arrangements to give सिद्धार्थक the much needed rest and also has the required *privacy*, to ascertain from विराधगुप्त whether the secret overtures (उपजाप) made to Chandragupta's subjects are favoured by them. 52 प्रकाशमनतिकम्य यथा स्वातंथ्रः i.e. as far as is seen, or evident, manifest. [Page 77] 54-55 राक्षस gets an important bit of news that Chandragupta is angry with Cāṇakya since the escape of मलयकेतु and that Cāṇakya too, very much given to pride, causes the displeasure of Chandragupta, by various violations of the latter's commands. 56-60 राक्षस arranges to see that Chandragupta becomes all the more angry with Cāṇakya. The bard स्तनकलश would serve his purpose admirably well in this respect, he knows. That स्तनकलश is too inappropriate a name for a bard is obvious, especially in the light of the appropriate names

such as निपुणक, सिद्धार्थक, etc. that the author has given to other characters. 64-68 राक्षस is so mightily pleased with शकटदास's safe return and the news of a split or clash almost complete—between चन्द्रगुप्त and चाणक्य, that he readily grants permission to शकटदास to purchase the valuable ornaments. These ornaments are the same that विश्वावसु and his two brothers received from चन्द्रगुप्त. They were formerly worn by पर्वतक. In Act V, राक्षस puts *these* on and sees Malayaketu, while the ornaments sent to him by Malayaketu are found with सिद्धार्थक who says he is carrying a letter from राक्षस to चन्द्रगुप्त. Thus is brought about a split between राक्षस and मलयकेतु, making it very easy for चाणक्य to defeat मलयकेतु's army.—71 अथवा सिद्धमेव....पश्यामि ' How ill-founded is the optimism of राक्षस ! ' सर्वः कान्तमात्मीयं पश्यति ।' (Kālidāsa in Śākuntala) should be changed into, one naturally feels, सर्वः अनुकूलम् आत्मनः पश्यति ।'— the प्रतिकूल managing to conceal itself from all so well—समीहितम्—a thing eagerly longed for सिद्धम् accomplished.

(23) Contrue:—सर्वमूतलभुजाम् आज्ञापकः मौर्यः तेजसि वर्तते, अयं [वृष्टलः] मदाश्रयात् राजा अमूर् इति चाणक्यः अपि जातस्मयः [अर्ति], लब्धान्तरा कृतकृत्यता एव राज्यप्राप्तिकृतार्थम् एनं [मौर्य] तीर्णप्रतिजाणितम् [चाणक्यम् च] नियतं सौहार्दात् भेत्स्यति ।

Candragupta is at the height of his valour (तेजस्) and as such he has attained the position of one whose commands are implicitly obeyed by all kings (सर्वेषां भूतर्लभुजां राजामित्यर्थः आज्ञापकः). चाणक्य too is filled with arrogance (स्मयः—pride, arrogance), at the thought 'this Vṛṣala attained kinghood, thanks to me. This very feeling of having achieved everything worth achieving (कृतं कृत्यं येन सः कृतकृत्यः, तस्य भावः कृतकृत्यता) will sever the two—one i. e. king Candragupta who is altogether pleased on the acquisition of the kingdom and the other i. e. चाणक्य, who has the supreme satisfaction that he has crossed the ocean of his difficult vow [of destroying the Nandas]. Their friendship (सौहार्द) is sure to be terminated, before long. The idea is that Candragupta is sure to feel offended by Cāṇakya's pride when all the rulers on the surface of the earth are obeying his (चन्द्रगुप्त's)

orders meekly. Cāṇakya too would never submit to Candra-gupta who has been made a 'king' by him. लब्धम् अन्तरं (scope or technically failing, weak point—the same as 'छिद्रम्') यथा सा लब्धान्तरा. The figure of speech in the verse is अनुमान as is brought out by the word expressing it viz., नियतम् [Read अनुमानं तदुक्तं यत्साध्य (—here सौहार्दमेदः) साधनयोः (—here कृतकृत्यता) वचः । काव्यप्रकाश X—; though it has to be noted that the साध्य and साधन are not those explained by logicians—but such as poets mention with a view to literary beauty. The verse is couched in the शार्दूलविक्रीडित metre.

The Act is fittingly called राक्षसविचार as it gives an account of the many plans and measures that राक्षस devised with a view to accomplishing his purpose, thus presenting to us the picture of what was passing on in his mind.

To turn next to a resume of this act : As the curtain goes up, there appears on the stage a snake-charmer who speaks very highly of his means of livelihood, as it makes it possible for him to enter any place—even such as that where minister राक्षस stayed. Later, in the course of the Act, the snake-charmer is seen to be none else than राक्षस's spy named विराघगुप्त who had been specially appointed to the task of ascertaining what had happened in पाटलिपुत्र. On dismissing certain persons whom the snake-charmer saw on the way, he proceeds to go to राक्षस's place. From what the snake-charmer says, the audience gathers that the goddess of sovereignty has not been yet able to decide to whom she should stick. Like a female elephant having many goings to and fro between two equally strong wild elephants. Sovereignty experiences many goings to and comings back from the two competent ministers चण्डक्य and राक्षस. Though the snake-charmer reaches the house of राक्षस, he has to wait for a while before being permitted to enter.

At the other end of the stage, presumably, is seen minister राक्षस, anxious and waited upon by a man-servant. The minister is all grief, as the family of his master, even like that of the यादवs has become extinct, thus rendering his political activities as meaningless or purposeless, or

better baseless, as the painting of an artist who has no canvass-board (verse 4). The only motive prompted by which the minister is busy putting various plans into practice is serving the dead-master, by killing his enemies. The minister is pained to see that sovereignty has of late behaved like a wanton woman, thus showing an absolute lack of the sense of appreciation. Were it not for the proverbial fickleness of the mind of women, explaining Sovereignty's choice of the low-born son of Murā as her husband, would have been very difficult, he says. But the minister is bent on nipping the mischief in the bud. He has resolved to destroy the very resort of Sovereignty—viz., Candragupta.

With that very end in view did he keep his wife and son at Candanadāsa's in Pātaliputra, and leave the city, so that the inhabitants of the city should have no doubt regarding his keenness on attacking पाटलिपुत्र. Those in पाटलिपुत्र and siding with him would thus be assured of राक्षस's coming back soon and they would not be slack in their own efforts. शक्तदाम with a huge treasury at his command has been appointed to collect assassins and poisoners who would help them kill Candragupta. Friends like जीवसिद्धि have been kept busy getting news from the enemy-circle and effecting a breach between persons on the enemy-side thus breaking their unity. Only the invisible Fate should not wantonly interfere and shield Candragupta. With this negative co-operation from fate, the minister is confident, he would break the very vitals of the ungrateful son of his Majesty Nanda, with the shaft of his intelligence.

At this juncture enters the Chamberlain of Malayaketu the respected (ārya) Jājali. He has brought a message from Prince Malayaketu that the minister be pleased to put on the ornaments sent by him (Malayaketu), taken off as they are, from his own person. The memory of the excellent qualities of the departed master was sure to be ever too fresh in the mind of the minister. But it was a fact that Malayaketu too was pained to see the minister without any ornaments on. राक्षस first declines the request, saying that till the golden throne of Malayaketu is established in

the Sugānga palace, he would not do so, though the excellent qualities of the Prince had already made the minister forget the merits of the departed master. On the Chamberlain's pointing out, however, 'this is the first request made to you by the Prince,' राक्षस concedes the same. Having placed the ornaments on the minister's body personally, the Chamberlain leaves.

Now is राक्षस's attention drawn to the fact that there is some one standing at the door. Though not for seeing the serpents, because the visitor is an able Prakṛita poet, is the snake-charmer, so long waiting at the door admitted into the presence of the Minister. In fact the minister has indentified the visitor. From the verse he wrote down on the piece of the paper sent to राक्षस, the latter came to know that it was विराघगुप्त whd had come, having ascertained news regarding all that happened in पाटलिपुत्र, after the minister himself had left it.

Rākṣasa dismisses his attendant and the retinue and inquires of विराघगुप्त as to what took place in पाटलिपुत्र. विराघगुप्त narrates how, when the city was surrounded by the vast armies consisting of many tribes, led by चन्द्रगुप्त and पर्वतेश्वर—all under the guidance of चाणक्य—सर्वार्थसिद्धि the last scion of the Nanda family went out of the city by an underground passage. Even in thus leaving the city, सर्वार्थसिद्धि's only purpose was to minimise, if not put an end to, the hardship that the subjects—the citizens of कुसुमपार—were being subjected to. The effort of the armies of राक्षस got slackened. राक्षस himself left the city by an underground passage only to restore the Nanda-rule to the city. The poison-maiden, employed by राक्षस against चन्द्रगुप्त killed poor पर्वतेश्वर instead. Malayaketu fled, apprehending he would be (as पर्वतेश्वर's son) the next victim. Vairocaka, Parvataka's brother was taken into confidence—or rather confidence was inspired in him—and all carpenters were invited and told that at the midnight hour, fixed as auspicious by the astrologers, would Candragupta enter the palace of the Nandas. The carpenters were further asked to decorate the entire palace, beginning from the eastern gate. The carpenters told चाणक्य that they

had done all external decoration even already, anticipating the order and that only the interior was to be decorated yet. Cāṇakya feigning to be gratified told the carpenter Dāruvarman 'you will get a reward quite worthy of this cleverness of yours, before long. Announcing the hour of चन्द्रगुप्त's entrance into the Nanda-palace to the citizens, Cāṇakya made Vairocaka share the same seat with Candragupta, there and then, and gave half of the empire to Vairocaka. But at the appointed hour, the astute Cāṇakya made Vairocaka ride the female elephant usually ridden by Candragupta. It was Vairocaka who was first to have entered the Nanda palace, his dress and ornaments so gorgeous that not even the most intimate acquaintance of his could recognize him. Naturally Dāruvarman mistook him for Candragupta and kept the mechanical arch all too ready to fall on him. Meanwhile the female elephant instinctively became aware of the danger ahead, and for self-protection, lest the arch fell on her hips, quickened her pace. As a result Varvarka, the mahout of Candragupta, employed as an assassin by Rākṣasa against Candragupta, got himself crushed under the arch. He did not even get the opportunity to use the small sword against Vairocaka, whom he too took to be Candragupta. Dāruvarman then took the iron-wedge controlling the arch and killed poor Vairocaka with it—thinking it was Candragupta whom he was killing. Dāruvarman was not allowed to survive this fatal attack against Vairocaka. Soon was he pelted to death by the infantry-folk marching ahead at Vairocaka. The physician अभयदत्त got a poisonous mixture ready for Candragupta. But the accursed चाणक्य seeing mixture change colour in the golden vessel, made अभयदत्त himself drink the same. Thus was चन्द्रगुप्त saved from the रसद, the रसद himself being required to die. Pramodaka, appointed to the bed-chamber of Candragupta began spending lavishly. Not being able to give a satisfactory explanation, how he came to have so much wealth, he was put to death by torture by चाणक्य. Bibhatsaka and others, who had come into the palace already by an underground passage and who were entrusted with the work of finishing चन्द्रगुप्त met a terrible kind of death.

themselves. Before चन्द्रगुप्त, चाणक्य entered the bed-chamber and seeing a row of ants with rice-particles in their mouths concluded that the chamber had already some persons in it and he had it set on fire. Fate thus frustrated all the measures adopted by राक्षस to undo the enemy. Rākṣasa then learns how जीवसिद्धि was banished from the city on the charge that he directed the poison-maiden employed by राक्षस, against पर्वतक. He learns further how शकटदास was impaled on the stake on the charge that he was responsible for the activities of दारुचर्मा etc. aiming all at killing चन्द्रगुप्त. Finally, he learns that his dearest friend चन्दनदास incurred the displeasure of the accursed चाणक्य by refusing to surrender minister राक्षस's wife and son, and thus got himself put into prison, with his wife and son.

Just at this moment, enters a man servant announcing the arrival of S'akaṭadāsa, who is 'waiting at the door' as he says. Rākṣasa has शकटदास ushered in no time and is beside himself with joy on having his friend restored to him, though he had gone into the clutches of चाणक्य. The long embrace of राक्षस and शकटदास over, राक्षस asks who was to be thanked for the miraculous escape he had from the execution-ground. Learning that it was सिद्धार्थक who accomplished the practically impossible, राक्षस gives away the ornaments on his person to सिद्धार्थक. The latter asks permission to keep them in राक्षस's treasury on the plea that he was a stranger there. He has them stamped with the signet-ring he has brought with him, saying he would take the ornaments back, when necessary. The signet-ring is recognised to be राक्षस's own, as it has the minister's name inscribed on it. राक्षस inquires how सिद्धार्थक came to have the ring and learning that सिद्धार्थक had found it near the residence of चन्दनदास, is satisfied. राक्षस recollects that he had given the ring to his wife, before leaving कुसुमपुर but manages not to divulge this last detail to सिद्धार्थक (though the latter knows it already). The ring is then returned by सिद्धार्थक to राक्षस very gladly—'that the minister is accepting it from me is a favour he is doing to me' he says declining to have more than adequate amount that शकटदास said would be offered to him for the ring. Rākṣasa asks शकटदास to use

this very ring for all state-purposes. सिद्धार्थक requests राक्षस to be permitted by the latter to stay there only, for, he can not go back to पाटलिपुत्र, having offended चाणक्य. राक्षस is only too glad to grant the permission. शकटदास and सिद्धार्थक are made to retire for rest by the minister who is only too eager to know the latest news of happenings in पाटलिपुत्र. विराधगुप्त tells him that the overtures made to चन्द्रगुप्त's subjects are sure to bear fruit. As far as can be seen, he adds, a clash between चाणक्य and चन्द्रगुप्त is sure to occur before long. The former is all full of pride; the latter is dis-satisfied with चाणक्य, since मलयकेतु's departure. The news is very much heartening to राक्षस. He asks विराधगुप्त to go back even as the same snake-charmer to पाटलिपुत्र and convey a message to राक्षस's friend स्तवकलश who is a bard by profession. 'Every opportunity to incite चन्द्रगुप्त against चाणक्य should be seized, whenever चाणक्य violates चन्द्रगुप्त's command,' is the message विराधगुप्त is to communicate to स्तवकलश and he is also to be informed that the effect should be conveyed back through Karabhaka.

No sooner has विराधगुप्त left, than does the man-servant enter again to inform राक्षस that शकटदास requests the minister personally to see three sets of अलंकारः that are for sale; राक्षस is so pleased with शकटदास's return and the news of an impending conflict between चाणक्य and चन्द्रगुप्त that, without a moments' thought he asks the servant to inform S'akatadasa that the costly ornaments be purchased, 'having given the dealer full gratification.' The man-servant leaves and राक्षस decides to send Karabhaka to Pāṭaliputra. He rises from his seat hoping that a rupture between चाणक्य and चन्द्रगुप्त is brought about. He imagines it to be already accomplished. The act closes with राक्षस's inference that a sense of having accomplished all that was worth accomplishing, sovereignty from the point of view of चन्द्रगुप्त and the fulfilment of the vow of destroying the Nandas from that of चाणक्य, is sure to bring about the termination of their extremely cordial relations.

Act III

3, 0, 3 कन्तुकी (सनिवेदम्) the stage direction 'with dejection' justifies the general observations made about कन्तुकिन् under 2, 9. This is the Chamberlain in the employ of Chandragupta, Vaibhīnari by name. 3, 1.

(1) Construe:— [हे] तृष्णो, यैः करणैः रूपादीन् विषयान् निरूप्य त्वया आत्मलाभः लब्धः चक्षुरादिषु तेषु [करणेषु] अपि स्वार्थीवबोधक्रियाः हताः; ते आज्ञाविधेयानि अज्ञानि पदुतां प्रसमं त्यजन्ति, जरया तव एव मूर्धिन पदं न्यस्तम् [एवं संति त्वं] मुधा ताम्यसि ।

The Chamberlain recalls that time was there when with the help of the sense-organs such as the eye etc., having perceived the objects such as the form रूप etc., Desire managed to bring about her own existence (आत्मलाभः) [in the person of the Chamberlain]. But the functions of the nature of apprehending (अवबोध) their respective (स्व) objects (अर्थ) have now [as a result of old age] been destroyed (हताः), in these sense-organs. Not only have the sense-organs thus suffered. Other organs—action organs—or loosely 'limbs' (अज्ञानि) such as the hands, feet, etc. are performe giving up their quickness, sharpness or skill (पदुता). They are becoming dull, inevitably dull, in other words. Formerly they used to carry out most faithfully the commands of thine, no doubt, O Desire,—but at present age has planted her feet on thy [very] head. In vain (मुधा) art thou pining (ताम्यसि). 'तृष्णा having her own existence' has a meaning only when the sense-organs of a person who entertains her, run hither and thither in search of their objects (चक्षुः, श्रोत्र, त्वक्, जिहा and श्रान् run after their objects रूप, शब्द, स्पर्श, रस and गन्ध respectively). By लाभ, लाभ worth the name is meant. The second word in the fourth line of 3, 1 is मूर्धिन (not मूर्धिन) 3, 1, 1. For आकाशे, compare आकाशे in 2, 1, 1 and contrast both with प्रसाक्षवादाकाशे लक्ष्यं बद्ध्वा in 1, 27, 2 and आकाशमवलोकयन् in 2, 5, 1. The latter two are cases of apostrophizing. The former are measures of economy. रमणीयतरं—already the city was charming but it would be *all the more* (तर) so, when the

moon-light festival would be celebrated [lit. started प्र+रुद् to start] in it. प्रासादस्य उपरिभूमयः—the terraces of the palace.—4-5 the persons within the hearing of the Chamberlain but not within the sight of the audience ask the Chamberlain 'Does His Majesty not know the prohibition of the moon-light festival (already ordered) ?' The Chamberlain advises the persons better not to introduce such a talk as is sure to lead them to their instantaneous death. 'Carry out His Majesty's command and don't bother yourself about the prohibition, if you care for your life'. This is what the Chamberlain is conveying. In line 6, read शीघ्रमिदानीम् (not शीघ्रमीदानीम्).

(2) Construe:— संपूर्णेन्दुमयखसंहतिस्त्रचां सञ्चामराणां श्रियः गृहीतधू-सुरभीन् पिनद्वस्तजः स्तम्भान् आलिङ्गन्तु; सुचिरं सिंहाकासनधारणात् संजात-मूर्च्छाम् इव गां चन्दनवारिणा [कृतः] सकुसुमः सेकः क्षिप्रम् अनुगृह्णातु च ।

Let the splendour (lit. splendours श्रियः) of fine chowries possessed of the brightness (रुक्) of a mass (संहति) of the rays (मयख) of the moon, embrace the pillars. This is a पर्यायोक्त्र fashion of saying 'let the bright chowries be waved about the pillars, the latter thus getting themselves beautified.' The pillars have garlands (स्तजः) left suspended from them or tied to them (पिनद् p. p. p. from अपि+नह् lit. to wear, therefore worn). 'And let a sprinkling made with sandal (paste-mixed) water favour or oblige the Earth (गाम्—accusative singular of गौः—Earth), sprinkling with flowers [also used]. Let Earth be favoured quickly (क्षिप्रम्), as she has been in a swoon (संजाता मूर्च्छा यस्याः सा), as it were (इव), on account of having supported the [seat with the lion's mark i. e. the] throne for long—very long (सुविरेम्) [indeed]. पिनद्वस्तजः as also गृहीतधूपसुरभीन् are here taken अलंकार, in line 3... adjectives qualifying स्तम्भान्—pillars with garlands tied to them, for decoration purposes of course, and fragrant, as they have received (गृहीत) the incense (such as black a गुरु etc.) burnt on ceremonial occasions with a view to purify the air. In lines 1 & 2, there is पर्यायोक्त्र अलंकार, in line 3... धारणात् संजातमूर्च्छामित्र is contained a हेतुप्रेक्षा as the poet fancies that the earth-(personified) fell into a swoon because she had

for a long while been shouldering the very heavy burden of the throne. Line 4 'सेकः गाम् अनुगृहातु' contains another instance of पर्यायोक्त in it. For the plain meaning is, let the earth be sprinkled. 'पर्यायोक्तं विना वाच्यकत्वेन यद्वचः' विना वाचकत्वेन is भद्र्यन्तरेण as stated in काव्यप्रकाश. The metre of this verse as also of the previous one, is शार्दूलविकीर्ति. 3,2,1-2. The Chamberlain wants the citizens to carry out His Majesty's order without the least delay. For, 'here hath [already] come His Majesty Candragupta,' he says.

(3) Construe:— सुविश्रव्वैः अङ्गैः विषमेषु पथिषु अपि अचलता धुर्येण अस्य गुरुणा या भुवः गुरुः अपि धूः चिरम् ऊढा, ताम् एव धुरम् [अयं] मनस्वी [चन्द्रगुप्तः] नववयासि उच्चैः वोदुं व्यवसितः; [अयं] दम्यत्वात् स्खलती च दुःखं न वहति च।

The comparison between an experienced king and a bull used to be at the yoke (धुर्य) as also that between a young inexperienced king [or prince] and a raw bull, yet requiring training (दम्य) is quite common in Sanskrit. Among others Kalidāsa speaks of the members of the senior and junior generation of the ruling race of रघु's in these very terms. The senior is धुर्य, the junior दम्य. The heavy yoke i. e. responsibility of the earth which his experienced father bore (ऊढा p.p.p. of वह् to bear, lit. was borne), with his limbs (physical) quite confident (about their capacity) i. e. firm, [metaphorically अङ्गैः = with the subordinate members of the body-politic fully confident, or worth relying upon], for quite a long period of time, and which he bore without [ever] deviating [for stumbling]. Even on paths which were very difficult विषमा, lit. uneven, rugged, rough—that same yoke, this spirited Candragupta has resolved (वि+अव+सो to resolve, determine) to carry aloft (उच्चैः) in his young age (नवं वयः). Due to his being inexperienced, he stumbles [even like a raw bull first made to pull a cart or chariot] but is not pained on that account [or feels not sorry for the same at all]. Evidently, the verse is a glowing tribute to the प्रभुराजि and उत्साहशक्ति of the विजिनीपुर चन्द्रगुप्त who refuses to be discouraged by any number and kind of difficulties, who is bent on going straight along

the path leading to success. मनस्वी lit. possessed of a mind i. e. a very strong or spirited mind. The paranomasia on (a) अङ्ग— (1) limbs (b) subordinate members, ministers etc. of the body politic, (b) सुविश्रब्ध (1) firm, strong, (2) trustworthy and (c) विषमः पंथः (1) a rugged path, (2) a critical situation, should be carefully noted. This लेख suggests the रूपक where 'गुरुः' is identified with धर्म and मनस्वी (चन्द्रगुप्त) with दम. The metre of the verse is शिखारिणी—3. 3-4 Rightly does चन्द्रगुप्त observe that for a king, keen (पर) on following the [code of the] king's duty (धर्म), his kingdom is a great source of dis (अ-) pleasure (भ्रीति). For irresponsible occupants of thrones, राज्य is not and need not be a source of displeasure. राजधर्मरथं अनुवृत्तिः अनुसारः इत्यर्थः परं यस्य सः । 'Uneasy lies the head that wears a crown' expresses almost the same idea (minus a direct statement of राजधर्मनुवृत्तिपरत्व). In 3, 4, the idea is amplified.

(4) Construe:— परार्थानुष्ठाने [क्रियमाणे] स्वार्थपरता नृपं रहयति, परं त्यक्तस्वार्थः [राजा] नियतम् अयथार्थः क्षितिपतिः, परार्थः स्वार्थात् अभिमततः [स्यात्] चेत् हन्त [तर्हि] परवान् [क्षितिपतिः स्यात्], परायत्तः पुरुषः प्रीतः रसं कथम् इव वैति ।

If the King is bent on carrying out other people's work, serving other people's interests, accomplishing his own object would naturally leave him i. e. he would not be able to achieve his own ends. If he gives up self-interest परित्यक्तः स्वस्य अर्थः येन सः परित्यक्तस्वार्थः, his name 'lord of the earth' (क्षितिपतिः) would certainly be emptied of its meaning (अयथार्थः). 'Lord of the earth', with 'no self-interest to speak of' are a contradiction in terms. If the king sets a higher value on the interest of others, then O alas !, (हन्त), the poor person gets himself reduced to the far from enviable position of being under the influence of others (परवान् = परवशः). How could anyone depending on others (परायत्) ever know the sweet taste or relish (रस) of joy or delight (भ्रीति = joy) ? The last line contains an instance of the प्रमाण अलंकार. And as चन्द्रगुप्त really wants to convey his own difficult position, but instead of speaking of himself, states general propositions true of kings as a class, there is

अप्रस्तुतप्रशंसा also in the verse. This verse too is in the शिखरिणी metre.

3, 4, 1 आसत्वाद्धः—By those who have control over themselves, or are possessed of 'आत्मसंपद' a technical term of the राजनीतिशास्त्र conveying one who is possessed of 'उत्साहगुण' and प्रज्ञगुण' [this latter explanation is based on कौटिलोय अर्थशास्त्र itself].

(5) Construe:—[श्रीः] तीक्ष्णात् [नृपात्] उद्दिजते, परिभवत्रासात् मृदौ न संतिष्ठते, सूखांन् द्वेष्टि, अत्यन्तविद्वत्सु अपि [राजसु] प्रणथितां न गच्छति, चूरेभ्यः [नराधिपेभ्य] अभ्यधिकं बिभेति, एकान्तभीरूल् [नृपतीन्] उपदसति, [इति] अहो लब्धप्रसरा वेशवनिता इव श्रीः भृशम् दुःखोपचर्या [वर्तेत्] ।

Sovereignty (i. e. the goddess of sovereignty) and a courtesan, are according to Candragupta, very difficult to wait upon, once Sovereignty (also the courtesan) has secured scope for herself, i. e. has got the king or any ordinary person under her clutches. The king cannot afford to be severe or sharp, for Sovereignty is disgusted with such people. 'Mildness' would be no remedy against this, for, with the 'mild' Sovereignty (वेशवनिता-like) stays not for long, for fear (त्रास) of being insulted (परिभव) by others whom the mild cannot control. She hates fools. At the same time there is no love lost between the extremely learned persons and Sovereignty. Bravery may be very commendable, nay, covetable. But (courtesan-like) Sovereignty stands in extreme awe of the brave. [No one should understand 'साहसे वा शौर्ये श्रीः प्रतिवसति' as a proposition, the truth of which stands unchallenged]. Those who are altogether (एकान्त) timid (भीरु), Sovereignty simply ridicules (उपदसति). लब्धः प्रसरः (scope) यथा सा लब्धप्रसरा । वेशो भवा वनिता a woman from the quarters set apart for prostitutes is वेशवनिता or briefly वेश्या, the same as a वाराङ्गना. वेशोन by hire, लभ्या वनिता वेशवनिता is another explanation of the term. Knowing the mind of either a courtesan or Sovereignty and pleasing her is one of the most difficult jobs that can be set to a man. The अलंकार in the verse is उपमा; its metre is शार्दूलविक्रीडित.

3, 5, 1 अन्यच्च—Candragupta now refers to another difficulty, peculiar to himself, over and above the general ones

that kings are as a rule required to face. The Preceptor has ordered me to pick up a sham quarrel with him and for a time manage the affairs of the state all by myself, independently !—2 कथमपि with great difficulty पातकम् इव, like a sin. That चन्द्रगुप्त regards चाणक्य's order to pick up a *sham* quarrel with him as a *sin*, shows how very *devoted* चन्द्रगुप्त is to चाणक्य. —3 In fact चन्द्रगुप्त finds it very difficult to understand how he was not 'स्व-तंत्र' even without and before the quarrel.

(6) Construe:— इह साध्वीं क्रियां विरचयन् शिष्यः [गुरुणा] न निवार्यते, यदा तु [असौ] मोहात् मार्गं त्यजति तदा गुरुः अङ्गुशः [भवति]; तस्मात् विनयरुचयः सन्तः सदा एव निरङ्गुशाः [सन्ति]; वयं हि अतः परं स्वातन्त्र्येभ्यः पराङ्गुशाः [स्मः] ।

The preceptor (गुरु) does not ward off his pupil, so long as or while the latter is building up i. e. carrying out a good (साध्वीम्) action. The preceptor becomes a curb [lit. the goad, used to control elephants], when through infatuation or delusion (मुहू — to be infatuated, to be deluded, is the root from which is derived मोह), the pupil leaves the [right] path. This being so (तस्मात्) good people, naturally having a liking [as well as appreciation] for good training (वि+नी to lead or train *well*) or *discipline* (विनय) ever are without any [artificial] curbs. No अङ्गुश—no curb need be exercised against them nor would they ever complain that any is used against them. This is the maximum independence one can legitimately ask for. A wise teacher never grudges it to his pupil. But, we [this is of course the royal type] are averse to any freedom or liberty (स्वातंत्र्य) further than or going beyond this limit. परागतं मुखं यस्य सः पराङ्गुशः lit. with one's face turned away from i. e. metaphorically, not favourable to, averse to.. 'स्वातंत्र्य' is an abstract noun and there cannot be स्वातंत्र्याणि' is an objection which attaches greater importance to the science of grammar (शास्त्र) than to the popular usage (ऋदि). We are living in an age where 'four freedoms' does not any longer sound as a wrong phrase. The reading 'परतरमतिस्वातंत्र्येभ्यो वयं हि पराङ्गुशाः' need not be considered to be superior to those where the form स्वातंत्र्येभ्यः not entering into a compound with another word occurs.

The metre of the verse is हरिणी with the scheme न, स, म, र, स, ल, ग (नसमरसलागः षड्वेदैर्हरिणी मता)

3, 6, 1. Not that Candragupta did not know the way to the Sugāṅga palace. 'मार्गमादेशय' is absolutely formal. The king must have some one going before him, his harbinger. The Chamberlain is to do that here—४ नाव्येन, आरुष्य—here नाव्येन is quite proper, as it is more than likely, that in the days of Viśākhadatta, the stage was not as advanced as to have a regular staircase on it. Or, even supposing there were one, it could not certainly be exactly similar to the one in a palace. The actor playing the role of Candragupta is therefore to convey by gesticulation that he has gone up such a staircase as would obtain in a palace. The king is agreeably surprised (अहो) to see the extreme beauty of the quarters, beauty that is accumulated [as it were], thanks to the autumnal season (शरत् autumn, समय season). 3, 7 explains the king's remark about the beauty of the quarters.

(7) Construe:— शनैः श्यानीभूताः, खितजलधरच्छेदपुलिनाः, कलविष्ट तिमिः सारसकुलैः समन्तात् आकीर्णाः, चित्राकारैः विकचनक्षत्रकुमुदैः निधि चित्राः दीर्घाः दश दिशः [दीर्घाः] सरित इव नभस्तः स्यन्दन्ते ।

विशाखदत्त has a penchant for लेष. In this verse primarily intended to describe the beauty of the quarters during the autumnal season, he has, therefore, used paranomastic expressions such as apply to the quarters and also rivers. (1) Thus the ten quarters are *extensive* (दीर्घाः) and flow from the sky above (नभस्तः) i. e. appear to stretch out into space from there. Rivers are long (दीर्घाः) and they flow (स्यन्दन्ते) from the month of *S'raवana* (नभस्-श्रावणतः) a termination in the sense of the 'ablative पञ्चम्यांत्ससिल्'). (2) The quarters gradually become *separate* (शनैः श्यानीभूताः) as they proceed further and further. Rivers have gradually become narrow in their beds (शनैः श्यानीभूताः). The quarters are having sandy banks (river-like) in the form of white (सित) strips of clouds (सिताः जलधरच्छेदा एव or सितानां जलधराणां छेदाः एव पुलिने यासां ताः). That the autumnal clouds are white as distinguished from those that pervade the sky during the वर्षाक्रितु or the rainy season

is patent to all. (3) The ten quarters are surrounded on all sides by flocks of *Sārasa* birds with their (inseparable) sweet and indistinct (कल्प) cackling (विरुद्धि) कला विरुद्धिः शेषाम् तानि कलविरुद्धीनि तैः कलविरुद्धिभिः। The same is true of the rivers also viz. they have around them flocks of *Sārasas* cackling sweetly and indistinctly. (4) The quarters are at night full of (चिताः p. p. p. of चि to collect, lit. heaped with) full blown विक्च night lotuses (कुमुद) in the form of constellations (नक्षत्राणि) of stars, of diverse or variegated forms (such as the Great Bear' 'Small Bear' etc.) विक्चाणि, नक्षत्राणि एव कुमुदानि तैः [चिताः]। चित्राः आकाराः तानि चित्राकाराणि तैः चित्राकारैः। The figure of speech in the verse is उपमा, सरितः इव दिशः—made possible by श्लेष explained above. The metre of the verse is शिखरिणि. अपि च introduces another remarkable feature of the S'ārad season.

(8) Construe:— अहो उद्वृत्तानाम् अपाम् निजं स्थितिपदम् उपदिशन्त्या उदरे फले सति शालीनाम् अवनातिम् दधत्या उप्रं विषम् इव मयूराणां मदं हरन्त्या शरदा कृत्स्नस्य लोकस्य अयं विनयः इव कृतः।

विशाखदत्त is fancying (उत्प्रेक्षा in 'विनय इव कृतः'). He makes Candragupta observe that lady Autumn is as though accomplishing an excellent training or education (वि + नी—विनयः) of the entire (कृत्स्न) world. (1) She teaches waters grown insolent (उद्वृत्ति i. e. उच्छ्रुत्यस्त्र, gone past the generally accepted rules of behaviour, metaphorically speaking) [literally, however, grown excessively or high in volume, of course during the rainy season, when rivers are flooded] the (proper) place (पदम्) where they should stand. S'ārad compels, in other words, waters to keep themselves within proper limits. (2) She makes (दधत्या—instrumental singular of दधती—from दधा to put) the *S'āli* i.e. paddy, (even) when there is rich fruit, i. e. when the paddy has formed big and profuse sheaths (with grains within), the act of bending low (अवनति.). This amounts to S'ārad's teaching the importance of modesty even in times of prosperity (3) S'ārad deprives (हरन्त्या—instrumental singular of हरन्ती present participle from हृ, feminine base) the peacocks of their pride (मद्,) of which they were full during the earlier (i. e. rainy) season, pride that acts

like a strong poison i. e. which proves destructive or disastrous to the party possessing it. Thus by making waters keep within (proper) bounds, teaching Śāli the need for an attitude of modesty even in prosperity, and depriving the peacocks of their pride during the rainy season, Autumn has as though (इव), brought about discipline (विनय) of the whole (कृत्स्न) world. Drawing lessons from the changing phenomena of Nature is an activity of which Sanskrit poets are very fond. Cf. verse 22 at the end of Act IV, also Kalidāsa's यात्येकतोऽस्त्विखरं पतिरोषधोनामाविष्कृतोरुणपुरःसरः एकतोऽर्कः । तेजोद्वयस्य युगपदव्यसनोदयाभ्यां लोको नियम्यत इवात्मदशान्तरेषु । Śākuntala. In 3, 9, a good turn that Śārad does to Gāṅgā (river Ganges personified) is described.

(9) Construe:— शरद् रतिकथाचतुरा दूती इव बहुवल्लमस्य मर्तुः [सागरस्य] तथा कलुषितां तनूभवन्तीं गङ्गां मार्गे कथंचित् अवतार्य प्रसन्नां [सर्तीं] सर्वात्मना सिंधुपतिं नायति ।

Gāṅgā had become turbid during the rainy season (कलुषिता—*turbid* ; metaphorically, *angry*). She was angry with her husband, extremely angry indeed (तथाकलुषिता) for the ocean, her husband, far from being faithful to her, had a number of beloveds वह्यः वल्लभाः यस्य सः । i. e. other rivers. Gāṅgā was so very angry that she left off the straight path that would have led her to her lord and instead began wandering here and there (during rains the water of the river overflowed the banks). Gāṅgā also got herself emaciated or physically reduced, (after the वर्षाकृतु) as she was pining on account of her husband being absolutely indifferent to her. But Śārad did not think it proper to allow things to go on in the same undesirable manner. Like a skilled (चतुरा) female go-between (दूती), she persuaded Gāṅgā with great difficulty कथमपि though, and made her to descend to her proper path, (मार्गे अवतार्य—her previous उद्धरन Śārad convinced her, did not well become her). Śārad put in her efforts with the utmost sincerity. She put her heart and soul into it (सर्वात्मना) and finally succeeded in seeing that Gāṅgā was (limpid प्रसन्ना again, physically,) highly pleased in her mind and in leading her (नयति lit. leads) to the lord

of rivers. Sarad thus makes a couple happy again, after a temporary episode between the two. This is another verse showing Viśākhadatta's penchant for लेख. 'दूसो इव' brings out that there is उपमा too in the verse. The metre used for the verse is वसन्ततिलका.

[Page 85] 3, 9, 1-2 अथे Candragupta is surprised to see that even yet the moon-light festival has not been begun by the citizens of कुसुमपुर. He, therefore, inquires whether the महोत्सव was announced properly, in keeping with his command. 3.7. It is strange, altogether inexplicable, that though the king's command never before was disobeyed anywhere on the surface of the earth, in *Kusumapura*, it should not have been obeyed. There is no indication of the festival being celebrated by the citizens, the king points out in 3, 10.

(10) Construe:— स्फुटचतुरकथाकोविदैः धूर्तैः अन्वीयमानाः वेशनार्यः पृथुजघनभराक्रान्तिमन्दैः प्रयतैः रथ्याः नालंकुर्वन्ति, गृहविभवैः अन्योन्यं स्पर्षमानाः सुक्षशङ्काः पौरमुख्याः स्वामिनः स्त्रीभिः साकम् अभिलषितं पार्वणं विधि न मज्जन्ते ।

Courtezans (वेशनार्यः lit. women from the area kept apart for such of them or as can be had on hire), followed by gallants (धूर्त) skilled or expert (कोविद) in talks of love, open (स्फुट) and clever (चतुर) were expected as an indication of the celebration of the moon-light festival, to go about in the city and to decorate the streets (रथ्याः) by their movements (lit. goings प्रयत-प्रयाण 'नपुंसके भावे क्तः'), dull or slow (i. e. not characterised by any hurry or speed) on account of their broad (पृथु) buttocks (जघन) having with their weight (भर) over-powered (आक्रान्ति lit. overpowering i.e. here being overpowered) them i. e. the movements or goings. Eminent citizens, (पौराणाः पौरेषु वा मुख्याः), masters [of their houses and property], vying with each other in the display of the prosperity of their houses (गृह-वी-भव) are not, being free from fear (सुका शंका यैः ते), resorting to the rite i.e. the festivity [so] keenly wished for (अभिलषित) at the hour of the *paravan* i. e. are not celebrating the moon-light festival, along with their wives. Better than स्फुटात्थ ताथ्तुरात्थ कथाः तासु कोविदैः प्रवीणैरित्यर्थः would be

रतिचतुरकथाकोविदैः: though this reading is relegated to a foot-note on p. 85. For, in स्फुटत्व (openness) there can be very little चतुरता, if any indeed. 'Those expert in clever love-talks (रति = love) or clever amorous talks' is decidedly superior to the compound with स्फुट as its first member. पृथूनां जघनानां भरेण आक्रान्त्या मन्दैः । पर्वणः अयं पार्वणः i. e. belonging to the hour of *parva*, here full moon-light. धूर्त् = विट, a gay person. The verse thus points out that neither that generally gay element of the city (धूर्त, वेशनार्थः) nor the householders and their wives have begun celebrating the festival. The metre of the verse is सम्भरा.

3, 10, 1-5 The Chamberlain has no alternative but to own 'this is so' (एवमेतत्). The king naturally wants to know what is so (- is it a fact then that the citizens have treated with scant respect His Majesty Candragupta's command)? The Chamberlain cannot state this in so many terms and hence the cryptic utterance देव, इदम् 'this, (I mean,) your Majesty.' The king practically loses patience and orders the कञ्जुकी to state [the whole thing] clearly. And on this comes the answer 'the festival has been prohibited.'

6. The king who had already lost his patience, now becomes angry (सक्रोधम्) and asks with extreme displeasure (आः) by whom? 7 The Chamberlain dare not mention the name of चाणक्य and pleads his inability to convey any thing further. 8 The king states his conjecture in the matter 'noble चाणक्य has not I hope, (न खलु) removed the extremely delightful object of the eyes of the spectators.' This is only a पर्याप्ति, fashion of saying 'revered चाणक्य has not, I hope, prohibited the festival!' -10 The Chamberlain only asks instead of giving a categorical reply, 'Who else, wishing to live, would dare transgress the command of your Majesty?' (a प्रश्न अल्कार) 11—15 The king wishes to sit down. The female door-keeper points out the throne, requesting His Majesty to occupy the same. The king occupies it and sends the Chamberlain to inform minister चाणक्य that His Majesty wants to see him (चाणक्य). From 3, 10, 16 (p. 87) begins a different section of the third Act which continues upto 3, 18 (p. 93). 17 चाणक्य cannot bear the idea of राक्षस vying with him.

(11) Contrue:— कृतागाः कौटिल्यः भुजगः इव नगरात् निर्याय नन्दान् हत्वा यथा मौर्यवृष्टलम् नृपातिम् अकरोत् तथा अहं मौर्येन्द्रोः श्रियम् अपहरामि इति कृतधीः एषः मद्भुद्देः प्रकर्षम् अतिशयितुं व्यवासितः ।

'Kauṭilya to whom offence was given. (कृतम् आगः ॥ अपहराधः इत्यर्थः यस्य सः कृतागाः) by the Nanda king went out (निर्याय to go out—व्यवन्त्, निर्याय) of the city [of Pāṭliputra] and having killed the Nandas, made Murā's son, Vṛṣala, king of the land. In that very manner (यथा—तथा) I shall drag away the Sovereignty (श्रियम्=राजश्रियम्) of the Maurya-moon (मौर्यः एव इन्दुः)—punningly the beauty (श्रियम्) of the moon in the form of Maurya —' with his mind thus determined i. e. with this resolve (कृता धीः अस्य सः), this [राक्षस] is determined (वि+अव+सो p p p. व्यवासितः) to excel (लक्ष्यते + शी to excel, लुभन्ते or infinitive, अतिशयितुम्) the excellence (प्रकर्ष) of my intellect.' Line 2, read...नन्दान्हत्वा (not नन्दन्हत्वा) मौर्य एव इन्दुः is रूपक and श्रियम् is a paronomastic expression meaning (1) Sovereignty (2) beauty, as indicated above. Thus there is श्लेष too in the verse. The metre of the verse is शिखरिणी.

3. 11, 1 चाणक्य apostrophizes राक्षस—'desist from this dangerous insistence (दुष्टं च तत् व्यसनं च दुर्व्यसनम्.)' 3. 12 gives the reasons for चाणक्य's advice to राक्षस.

(12) Contrue:— उत्सिक्तः कुसचिवदृष्टराज्यभारः नन्दः असौ न भवति एषः चन्द्रगुप्तः [खलु]; त्वम् अपि चाणक्यः न एव [असि]; केवलं प्रधानवैरं ते मदनुकृतेः साधम्यम् [अस्ति] ।

चाणक्य means that राक्षस has not weighed all the factors properly. Your opponent is not that Nanda, insolent (उत्सिक्तः) with the responsibility (भार) of the kingdom shouldered (lit. looked after दृष्ट) by incompetent (कुसिक्ताः सचिवाः कुसचिवाः तैः दृष्टः राज्यस्य भारः यस्य सः) ministers. He is (none else than) चन्द्रगुप्त (2) 'You are not चाणक्य which makes all the difference. In fact there is similarity between you and me (lit. of your imitation of me) in only (केवलम्) one respect viz., enmity (वैरम्) with the principal [member of the body politic i. e. the king].' I was opposed to the Nanda ruler, you are opposed to चन्द्रगुप्त. But this is far too superficial a

resemblance between us, not warranting the conclusion that like me you will succeed. There is a world of difference between चन्द्रगुप्त and नन्द, as also between you (राक्षस) and myself (चाणक्य). Better not to indulge in this rashness of following in my footsteps.' Prof. Dhruva would prefer to read सचिवविमृष्टराज्यभार in line 1 in the light of विकान्तैनेयशालिभिः सुसचिवैः श्रीवर्कनासादिभिः । 1, 24 and as चाणक्य has already praised राक्षस. The difficulty vanishes, however, on the context of the verse under consideration being well taken into account. Between the Nanda ruler full of vanity and the well disciplined चन्द्रगुप्त there is no comparison. Similarly चाणक्य with his सेनाशतेभ्योऽधिका and दृष्ट्वीर्यमहिमा intellect (1,27), is any day superior to the ministers including राक्षस whose services were available to Nanda. The कुसितत्व of the सचिवs of Nanda is thus to be understood. The metre in which the verse is couched is प्रह्लिणी (See 1,7, 3,12,1). On thinking about the matter, however, चाणक्य changes his mind. He need not worry much about राक्षस's efforts, he observes, for reasons, following in 3, 13.

(i3) Construe:— प्रविष्टान्तरैः मदभूत्यैः किल सः पर्वतसुतः अपि व्यासः रिद्वार्थकाद्याः स्पशाः स्वनियोगसाधनविधौ उद्युक्ताः; संप्रति हि एषः (अहम्) मैथेन्दुना कैतवेन कलहं कृत्वा स्वमतेन भेदकुशलं राक्षसम् द्विषः प्रतीपं मेत्याभि ।

चाणक्य need not much worry because (1) by his servants [such as भागुरायण etc.] indeed, [मलयकेतु] the son of पर्वतक has been surrounded (lit. pervaded). The servants have effected their entrance (प्रविष्ट) into his very heart. (2) Spies (स्पशाः) like सिद्धार्थक and others are quite prepared (उद्युक्ताः with loins girded up) in the process i. e. arrangement of achieving (साध्—to achieve साधन achievement) the missions (नियोग) of their own. (3) Now there was only one measure that was necessary to crown चाणक्य's effort with success viz. without losing any time (एष संप्रति) bringing about a split between राक्षस, in his own opinion (highly) skilled in bringing about a rupture between persons on his enemy's side and thus make him opposed to the enemy i.e. मलयकेतु. Cāṇakya's master-plan for this is ingenious viz to have a sham (कैतवेन—by

deceit, literally) quarrel with Candragupta (मौर्येन्दु). दिष्टः—
शत्रोः [मलयकेतोः] प्रतीपं भेस्त्यामि shall break in a manner so as to
be unfavourable प्रतीपम् = प्रतिकूलम्. The verse is couched in the
शार्दूलविक्रीडित metre.

3, 13, 1. Just when चाणक्य reaches this conclusion, enters
i. e. appears not very far away from where चाणक्य is seated,
the Chamberlain. चन्द्रगुप्त's anger has set him (कन्तुकी) think-
ing. Service is so full of suffering is the thought that has
naturally presented itself to his mind. The कष्टमयत्व of सेवा
is explained in 3, 14.

(14) Construe:— नृपतेः भेतव्यं, ततः (राज्ञः) सचिवतः, ततः राज्ञः
वल्लभात्, ये अस्य भवने लब्धप्रसादाः विटाः वसन्ति तेभ्यः (अन्येभ्यः) च
(मेतव्यम्), दैन्यात् उन्मुखदर्शनापलपनैः पिण्डार्थम् आयस्यतः (नरस्य) लापन-
कारिणीं सेवां कृतधियः (पुरुषाः) स्थाने श्वनृतिं विदुः।

A servant in a palace has first to be afraid of the king (himself), then of his minister (सचिव = अमात्य,), then again of his (hot) favourite, further, of those gay folk who have been able to win the grace (प्रसाद) or favour of the king so much so that they stay with him under the same roof (भवने). Rightly (स्थाने) have men with accomplished intellects (कृता वीर्याम्) known i.e. declared service of a man, who out of helplessness (दैन्य) tries hard (आयस्यतः—genitive sing. of the present participle from आ+यस् to strive) by looking up at the face of the master and by telling lies (also, when necessary) (अप + लिप् lit. to tell away i.e. to tell what is not true)—all this for the purpose of securing a [rice—] ball i.e. earning just his bread—is a dog's way of living (श्वनृतिः—शुर्गान् शृतिः) श्वनृतिं on page 89 is wrong; instead, read (श्वनृतिं in 14, cf. 'भूमौ निपत्य वदनोदरदर्शनं च। शा पिण्डदस्य कुरुते' Bharatihari, 3,14, अहो विभूतिः। तथाहि left untranslated through inadvertance on p. 89 is to be rendered as "oh! the pomp (or glory) of the minister' of the overlord of lords [of the supreme king of kings]! For,—" विभूति is to be taken by विपरीतलक्षणा-अभिभूति as the opposite of it, i. e. no pomp, no prosperity at all—absolute simplicity, if not poverty.

(15) Contrue :—गोम्यानां भेदकम् एतत् उपलशकलम्, बटुमिः उपहृ-
तानां बर्दिषाम् एतत् स्तूपम्, शुष्यमाणामिः आमिः समिद्मिः विनमितपटलान्तं
जीर्णकुञ्जं शरणम् अपि हृश्यते ।

There lay in चाणक्य's house a piece of stone (उपलस्य
शकलम्, this latter being the same thing as a piece) to break
(lit. breaker भेदक of) cow-dung lumps or cakes [of course
such as were dried up in the sun]. This was the fuel in the
minister's house used for sacrificial as also domestic pur-
poses. There was likewise a heap स्तूपम् of sacred grass
(barkisām) brought by the pupils (बटु). The house was seen
to have its roof (पटल) bent far too low under the weight of
the sacrificial sticks that lay spread out thereon, getting
themselves dried in the sun. The house had walls that were
worn out (जीर्णकुञ्जम्). The figure of speech in the verse is
समावोक्ति. The metre used for the verse is मालिनी with the
scheme न, न, म, य, य (ननमयययुतेयं मालिनी मोगोलिकैः). The extreme
simplicity of life of the minister explains how he is held in
so high an esteem that he can call चन्द्रगुप्त by the name वृषल,
a जूद by birth, without the king being either inclined or able
to raise so much as a protest. One who has no self-interest
can offer to be independent even of the ruling king or em-
peror. 'देवः चन्द्रगुप्तः' he is called by others. 'वृषल' is the
term used by चाणक्य for His Majesty. वृषल इति उद्यः वृषलोद्यः
makes the meaning quite clear. In the same vein, does the
Chamberlain continue in 3, 16.

(16) Contrue :—यद् अवितथवाचः अपि पुरुषाः प्रवाचः आन्तास्याः
(सन्तः) क्षितिपतिम् अमृतैः अपि गुणैः स्तुवन्ति सः सकलः तृष्णायाः प्रमावः खलु
स्यात्, इतरथा निरीहाणाम् ईशः तृणम् इव तिरस्कारविषयः (भवति) ।

न वितथाः असत्याः वाचः येषां ते । That even men with words
(ever) true, praise the lord of the earth, with profuse words
(प्रकृष्टाः वाचः येषां ते तथाभूताः सन्तः) till they have their mouths
tired (आन्तानि वास्यानि मुखानि येषाम् ते) by means of i.e. ascribing
to the king qualities that he never possessed at all (अमृतैः =
न मृतैः non-existing)—this whole is to be regarded as the
might (i. e. the result of the power) of longing (तृष्णा). Other-

wise to such as have no desire (निर्गता ईशा इच्छा येषां ते,) a lord (or a master ईशः from ईश् to rule) is an object of contempt (तिरस्कार) like [a blade of] grass—The prose passage preceding the verse spoke of चाणक्य and the way he dealt with (or addressed) चंद्रगुप्त (विशेष). This is strengthened by the general proposition (सामान्य) in line 4 निरीहाणाम् ईशः etc. The two together, prose and verse 16, therefore constitute an instance of the अर्थान्तरन्यास अलंकार.

While thinking so, the Chamberlain comes close to चाणक्य standing in front of him. He is full of apprehension to see him. Thus 'भेतव्यं नृपतेः ततः सचिवतः' have proved true, have been experienced by the कञ्चुकी. 3, 17 explains the reason of the Chamberlain's भय.

(17) Construe:— यः लोकं परिमूय नन्दमौर्यनृपयोः अस्तौदयै अविभिन्नकालं प्रतिदिशन् सहस्रधाम्नः पर्यायपातितहिमोष्णम् असर्वगामि धाम [स्वेन धामना] अतिशाययति ।

चाणक्य has overcome (परि + मू) the world and is showing न (प्रतिदिशन्) simultaneously न विभिन्नः कालः यस्मिन् कर्मणि (यथा सात् तथा) the disappearance setting, अस्ति) and rise (उदय) of the Nandas and the Maurya king respectively. By his lustre (धामना) he thus surpasses the धाम of the thousand lustered (or rayed) one i. e. the sun, as the latter's lustre causes cold and warmth to fall by turns (पर्यायेण पातिते हिमोष्णे येन) and as it is not all-reaching अ-सर्व-गामि). While the sun cannot display both setting and rising at one and the same time, चाणक्य has done so—shown the disappearance i. e. brought about the destruction of the Nandas and the prosperity (उदय) of the Maurya king, at the same time. Thus is चाणक्य superior to the sun. As proofs of चाणक्य's superiority may be noted (1) that his lustre i. e. power, or influence is all-reaching while the sun's lustre cannot enter the caves and mountain-recesses and (2) that while चाणक्य can cause cold (destruction) and warmth (prosperity) to be brought about the same moment [of two parties], the sun's lustre causes cold and heat or warmth to appear only by turns. The उपमेय being thus superior to the उपमान, चाणक्यस्य धाम to that of the sun, there is the व्यतिरेक अलंकार in the verse—

उपमानाद्यदन्यस्य (i. e. उपमेयस्य), व्यतिरेकः (i. e. आधिक्यम्) स एव. सः । काव्यप्रकाश X. There is यथासंख्य too in the verse; for, the order in नन्दमर्येन्द्रपयोः is observed in अस्त—उदयो respectively. Read यथासंख्यं क्रमेणैव क्रसिकाणां समन्वयः ।' काव्यप्रकाश, X.

3, 17, । जानुभ्यां भूमौ निपतन shows the great respect that the Chamberlain has for चाणक्य —३—४ प्रणतानां संब्रमेण सहितं यथा खात तथा चलितानां भूमिपालानां मौलीनां मालासु माणिक्यशकलानि तेषां शिखाभिः पिशङ्गीकृतं पादपद्मयोः युगलं यस्य सः । In the (great) excitement at the hour of bending low in the presence of Chandragupta, the (subordinate) rulers of the earth have the series of their coronets (मौलयः) disturbed (चलित). Naturally the rays (or flames शिखा) of the pieces of rubies in the coronets render the pair of चन्द्रगुप्त's feet tawny (पिशङ्ग), as the coronets come very close to the feet in the act of bowing down. चन्द्रगुप्त receives such a salutation as this from the rulers of the earth, but himself bows or bends his head (शिरसा प्रणम्य) before the minister and requests (विज्ञापयति) the revered preceptor (आर्य). न कृतः क्रियायामन्तरायः यस्य सः whose work (already undertaken) has no obstruction caused i. e. 'if I am not disturbing the Revered one's programme' or without disturbing the Revered one's programme'. चाणक्य rightly guesses why चन्द्रगुप्त has 'requested' him that he be given an opportunity to see चाणक्य. श्रवणपथं गतः—श्रुतः. On learning that चन्द्रगुप्त has come to know that the moon-light festival has been prohibited, चाणक्य is full of anger—'who told him?' he shouts out, clearly showing his displeasure (आः). 10—12 The Chamberlain has a hard job to do viz., appease the incensed minister. चाणक्य deliberately finds fault with the servants in the palace—'you have incited वृष्टल against me, what else?' 15—The servants of the king have a special attitude of hatred towards चाणक्य—how surprising (अहो) ? 19—20 a formality. 22 नाव्येन again, for which see 3,65 and notes thereon. 3, 18—

(18) Construe— तिंहासनम् अनपेक्षितराजवृत्तैः नन्दैः वियुक्तम् राजाम् वृष्णेण वृष्टलेन अच्यापितं च, सदृशपार्थिवसंगतम् च [इति] एते गुणाः सम परं प्रीतिं प्रगुणयन्ति ।

There are three excellent things (गुणाः) that have

happened. (1) The throne is now freed (lit. separated) from i. e. has got rid of, the Nandas who showed (an utter) disregard (अनपेक्षित) for the [code of] kingly behaviour (वृत्त). (2) वृष्णु the bull i. e. mightiest of kings, has occupied it. (3) Thus the throne has got itself associated with, united with, a *worthy* (सदृश) lord of the earth. [चन्द्रगुप्त-सिंहासनसमागम is a veritable रत्नकांचनसमागम]. 'These excellent things increase manifold (प्रगुणयन्ति) my delight' says चाणक्य, '[which naturally has reached its] highest [point] (पराम्).' वृष्णलेन वृष्णेण, प्रीतिं पूर्णं प्रगुणयन्ति गुणाः— The alliterative effect is well achieved. The verse has a remarkable perspicuity (प्रसाद) of its own. The figure of speech in the verse is समुच्चय defined as तस्मिद्दिवेतावेकस्मिन् यत्रान्यत्तकरं भवेत् : समुच्चयोऽसौ in काव्यप्रकाश X. Even one of the three excellent things was enough to give delight to चाणक्य. But there are as many as three. Little wonder that the delight has become manifold and reached its zenith. The metre of the verse is वसन्ततिलका 3. 1., contains the customary expression of the pious wish that the pupil be victorious.—2 The king on his part gets up from the throne and prostrates himself at the teacher's feet. From this as the starting point, it has to be noted, develops the whole quarrel (sham though), resulting in both declaring that they would mind their own business, neither unnecessarily dabbling with that of the other.—3 The affectionate teacher makes the pupil get up, holding him by his hands and pronounces a befitting blessing on him in 3, 19.

(19) Construe— शिलान्तस्त्वलितसुरनदीशीकरासारशीतात् शैलेन्द्रात् आ नैकरागस्फुरितमाणिरुचः दक्षिणस्य अर्णवस्य तीरान्तात् आ आगत्य आगत्य मीतिप्रणतनृपशैः तव चरणयुगस्य डूगुलीरन्नभागाः शश्वत् एव चूडा-रत्नांशुगर्भाः क्रियन्ताम् ।

Let the kings, prostrating themselves (or lit. bending themselves far too low प्र+नत) in their hundreds repeatedly come (आगत्य आगत्य) and render the (cavity-like portions रन्नभागाः i.e. the) interstices between the toes (अङ्गुली) of the pair of your feet (चरणयुग) full of (गर्भाः) or impregnated with the rays (अंगु) of crest-jewels (चूडारत्नानि). This is a पर्यायोक्त्र way of saying let kings come again and again to you and bend their heads

low in your presence as an indication of their acceptance of your sovereign position. Let them do this even always, or now and again (शक्त एव). From (आ) the Lord of the Mountains i. e. the Himalayas, cool शीत) on account of the shower of the spray (शीकरासार) of the river of gods i.e. Gaṅgā which has stumbled 'into' the rocks (शिलांतस्खलित) [in the north], to (आ) the shore of the southern ocean, having the lustre (रुक्म) of gems of diverse colours blazing forth (सुरित) —from this vast area with the Himalayan range as one extremity and the shore of the southern ocean i. e. the Indian Ocean as the other should kings come in large numbers and own चन्द्रगुप्त's suzerainty. 3,19,1 चन्द्रगुप्त says that the wish is already accomplished, thanks to the Revered one's favour.— ३ उचितमनतिक्रम्य यथा रथात् तथा यथोचितम् i.e. due regard being shown to the fact that चन्द्रगुप्त is the sovereign emperor as also to the other viz. that चाणक्य is चन्द्रगुप्त's preceptor.— ३ चाणक्य does not want to waste a minute. He prefers being business-like. Hence the question, as direct as it could have been 'किमर्थं वयमाहूताः?—४' चन्द्रगुप्त answers more in the nature of politeness, than in that of straightforward making everything quite clear.— ५ चाणक्य, therefore, points out, with a smile (quite significant evidently), that there need not be too much of such modesty (प्रश्नय). After all he is the occupant of the throne and has every right to ask any minister of his — even the Prime Minister— to answer any question, he may deem it proper to put to the latter अधिकार office, or a post of authority + वक् one holding a post of authority. Such persons are not called without any purpose by the Lords (प्रभुभिः) [in the proper sense of the term]. This is evidently an अप्रस्तुतप्रश्नासा— I your प्रधानमन्त्री, certainly have not been summoned by you for nothing, is what चाणक्य wants to convey.— ७ चन्द्रगुप्त too grows equally business-like and asks for a plain answer to a plain question : what advantage (फलम्) does the Revered one see in the prohibition of the moon-light festival ?— ८ चाणक्य with a smile indicating that he is amused, that first there was an attempt at displaying modesty on the part of the king, who now has put the question which really was suppressed by him so far, says 'then, for being reprimanded have we been invited.' उपालब्धुं lit, for reprimanding.— ९

Nothing could be further from the mind of the King, the king replies. It was only a *request* he had to make to the (minister) preceptor. 10 चाणक्य seizes his opportunity and says 'then such as are worthy of being requested should be allowed to have things the way they like, and their sweet will (स्वैरस्वयः) should never be interfered with by the pupil' (this too is an अप्रत्युतप्रशसा).—12.13 चन्द्रगुप्त does not give up the battle. Though not on *that* ground, on *another* I can justifiably put a question to the Revered one. Not a single act on the part of the noble one is without a purpose. कौमुदीमहोत्सवप्रतिषेध certainly can be no exception to this rule. 14.15 चाणक्य accepts the compliment, putting it even more clearly—*not even in a dream doth चाणक्य act without a purpose*.—15 श्रोतुमिच्छा शुश्रावा desire to hear (that प्रयोजन) makes me speak (मुख्यति). 17-19 चाणक्य begins in quite a dignified style श्रूयताम् । इह खलुः etc. But immediately after this, he puts it quite bluntly to चन्द्रगुप्त that चन्द्रगुप्त belongs to the class of kings whose success or victory (सिद्धि) is dependent on the minister. As such चन्द्रगुप्त need not bother himself with finding out the purpose. As a result of this (यतः = ततः) just *we*—alone, by ourselves—shall act in this matter, as we have been appointed for the purpose.' The implication is obvious: Candragupta need not bother himself with such questions as the purpose of the prohibition of the moon-light festival etc. 20-21 the king resents this. He turns his back on चाणक्य and just at this moment, two bards recite verses behind the screen. The quarrel is becoming a serious matter. From the customary salutation by चन्द्रगुप्त and declaration of blessings by चाणक्य, matters have come to a stage where the king turns away his face from the minister.

(20) Construe:— काश्यपुष्पच्छविम् अभिभवता भस्मना आकाशं शुक्लपत्नी शीतांशोः अंशुजालैः जलघरमलिनाम् ऐमी कृत्ति क्लिश्वती, कौमुदीम् इव धबलां कापालीं सजम् उद्वृहन्ती, हास्यश्रीराजहंसा इति अपूर्वा, शरद् इव, ऐशी तनुः वः क्लेशं हरतु ।

The best way of avoiding any difficulty in understanding this verse is to take the clue supplied by चाणक्य's own

remark later at 3, 23, 1-3 and remember above all else that this is a blessing in the form of the praise of a divinity, also (incidentally) proclaiming the qualities of the Sarad that has recently set in (देवतास्तुतिहेषे प्रवृत्तशरदगुणप्रस्था-पनम् आशीर्वचनम्). तनुरिव क्लेशमैशी शरदः—शरद् इव ऐशी तनुर्वः क्लेशम् [हरतु] May the person of Isā i. e. Lord S'iva ward off your trouble. This body of S'iva whitens (शुक्रयन्ति) the sky [possessed of the complexion (or brightness छवि, of the Kāsa flower] by the [white] ashes (भस्मनि) [used by Lord S'iva], which surpass the complexion of Kās'a. (2) The networks of the rays (अंशः) of the moon (शीतांशुः lit. the cool rayed one) [on the Lord's head] brighten the elephant hide (ऐभी is इभस्य इयम् and कृति is a hide) as dark as the clouds. [S'iva wears the elephant hide like hide of the गजासुर while giving the performance of his Tāndava dance]. (3) S'iva's person has (उद्धरन्ति) a garland of skulls—all white, even like the moon-light itself (कौमुदीम् इव—So the body of the Lord deserves to be characterised as un-precedented, as there never has been the like of it before 'अ + पूर्वी'). The अपूर्वत्व has one more feature : (4) there is the beautiful (spotlessly clean) laugh associated with S'iva's person. (श्रीयुतं हास्यम् एव राजहृसाः) The bard expresses the pious desire that this person (तनु) of S'iva should remove the trouble of the listeners. To turn to the शरद् इव part of the verse (1) S'arad the standard of comparison has the first साधारणर्थम् with the thing compared viz. S'iva's body, in so far as during Autumn the sky is all bright or white on account of the Kās'a flowers growing the glistening wool from which spreads all around making the sky a continuous bright spectacle. While Siva is dancing vigorously, the ashes brighter than Kās'a, spread all around the sky. (2) The mass of the rays of the moon render bright the darkness due to clouds, if there are a few of them yet remaining. The hide of the गजासुर is brightened by the rays of the moon on the head of S'iva (see 1, 1, for which he receives the appellation चंद्रमौलिः—चंद्रः मौलौ । शिरसि यस्य सः) (3) The moon-light peculiar to S'arad is well-known for its whiteness (भवता कौमुदी). Corresponding to this is S'iva's garland of skulls, white one and all. (4) S'arad's association with the royal swans is well-known. Lord S'iva has the royal swans

on his person (तनु) but *in the form of his bright laugh*—and a laugh that has a beauty (श्री) of its own. The figure of speech in the verse is उपमा, its metre being स्त्रवरा. 3, 21.

(21) Construe— फणाचक्रवालेपधानम् उरु नागाङ्गं शयनम् मोक्तुम्
इच्छोः हरे: प्रस्यग्रोन्मेषजिह्वा रत्नदीपप्रभाणां क्षणम् अनभिमुखी आत्मव्यापारगुरुं
साङ्गभङ्गैः जृभितैः जनितजल्लवा निद्राच्छेदाभिताप्ना आकेकरा दृष्टिः वः
चिरम् अवतु !

If 3, 20 was S'iva's praise, this verse (the 21st) is that of Viṣṇu. The bard again makes a pious wish—may Hari's (i. e. विष्णु's) sight (दृष्टि) protect you for long. Hari is visualized as about to [lit. desirous of इच्छोः] leaving his wide couch (शयनम्) in the form of the body of the serpent (नागाङ्ग) [S'esa] with the circle (चक्रवाल) of his many hoods as the pillows (उपधान). At this moment, Viṣṇu's sight (eye) is naturally oblique (i. e. not straight) as it is opened only a little while ago [after a long sleep of many months]. For a moment it cannot face (अन्-अभिमुखी), the bright rays (प्रभाः) of the jewel lamps (jewels from the heads of the serpent S'esa). ['रत्नदीप-प्रभाणःन्', 'रत्नहीपप्रभाणाम् is a misprint']. The sight is also dull (lit. heavy) in its operation i. e. not quite quick (yet). On account of yawnings (जृभितानि) not unaccompanied by the turnings and twistings of the limbs—quite natural to one who has just risen from sleep [lasting for months], there are particles of water (जल्लवा) i. e. drops of tears appearing in the eyes. The sight is i. e. the eyes are all red—due to the disturbance in or cessation of (छेद) (lit. break in) the sleep. The eyes are आकेकर i. e. half closed [yet]. दृष्टिराकेकरा किंचित्स्फुटापाङ्गे प्रसारिता । मालितार्धपुटालोके ताराव्यावर्तनोत्तरा । जिह्वा is कुटिल or वक. The figure of speech in the verse is स्वभावोक्ति and its metre is स्त्रवरा [Line 4, ending part should read... हंरेदृष्टिराकेकरा वः ॥ and not हरे दृष्टिराकेकरावः ॥]

(22) Construe— (हे) नृवर, धात्रा के अपि कस्य अपि हेतोः सत्त्वोत्कर्षस्य निधय इव स्वेन धाम्ना मदसलिलमुचां नागयूथेश्वराणां जेतारः कृताः व्यक्तमानावलेपाः त्वादृशाः नृपतयः मृगाणाम् अधिपतयः दंष्ट्रभङ्गम् इव आशामङ्गन सहन्ते ।

'O best of men (नृवर), lords of men like you, created by the lord of creatures (धाता lit. creator) for some reason difficult to be understood, indescribably great (के अपि)—conquerors by their own lustre (i. e. bravery, धामन् = lustre) of lords or masters of herds of elephants [i. e. kings having herds of elephants in their possession], stores (निधयः) as though of the excellence of strength, with their self-esteem as well as pride (मान and अवलेप. quite patent, brook not an infringement of their command (आज्ञाभ्रह्मस्). In this respect, they are like the overlords of beasts [मृगाणाम् अधिपतयः—सिंहः] i. e., lions who conquer leaders of herds of elephants [i.e. mighty tuskers] by their own prowess, are stores of excellence of strength, with their self-esteem and pride quite manifest. Thus धात्रः जेतारः कृताः व्यक्तमानावलेपाः are epithets common to नृपतयः and मृगाणाम् अधिपतयः. There is a pun on नागयूथेभरणाम्. Note that इश्वरः—(1) lord (2) leader and that मदसलिलमुच् (1) those that show an amount of pride (मद) (2) those that let flow an amount of ichor. निधय इव कृताः illustrates उत्प्रेक्षा. The main figure in the verse is उपमा. The metre of the verse is स्तुत्या. Careful readers should not fail to see that this द्वितीय इमुः be स्त्वकलश who is inciting चन्द्रगुप्त against चाणक्य seizing the opportunity presented by the prohibition of the moon-light festival by चाणक्य, though चन्द्रगुप्त wanted the citizens to celebrate it.

(23) Construe—मूषणाद्युपमोगेन प्रभुः प्रभुः न मवति; परैः अपरिमूताज्ञः त्वम् इत्र प्रभुः उच्यते ।

It is not by wearing ornaments (as also the royal insignia such as the crown) etc. that a master [i. e. a king] becomes a master [king]. A person like you, whose order is not violated with contempt [न परिभूता i. e. अवमता or अवगाणिता आज्ञा यस्य सः अपरिभूताज्ञः] is called a master. He is master worth the name.

2, 23, 1-4 Cāṇakya at first unable to grasp the significance of 3, 22, & 23 soon makes out that this is a device employed by राजा [to bring about a split between चन्द्रगुप्त and himself]. This would be of no avail, unfortunately for उमा, for, ever on a watch or a vigil, ever wide awake

is चाणक्य. 5-10 चन्द्रगुप्त very much resents चाणक्य's interference with the execution of his order to give a reward to the bards—a thousand (सहस्र) gold (सुवर्ण) coins (शत). The resentment is expressed in strong terms; when I am everywhere thus obstructed by the Revered one, kingdom is no kingdom to me, it is like a prison. 11 चाणक्य seizes this second opportunity to point out to चन्द्रगुप्त that the latter is स्वयमनभियुक्त not applying himself to [the important task of] the administration of the kingdom—a सचिवायत्त that he is, he must put up with this disadvantage. 13-14 These are very short passages, but very strong at the same time. The king and the minister are on the parting of ways already. 'एते [वयं] स्वर्कर्मणः भियुज्यामहे' 'प्रियं नः । वयमपि खकर्म अभियुज्यामहे' bring out, that there is no common platform on which the two can now meet. The quarrel continues, its bitterness increasing with every passage. 'What is the purpose of the prohibition of the festival?' to this question of the king, the minister's reply is 'what is the purpose of the celebration?' ममाज्ञाव्याधातः—मम आज्ञायाः अव्याधातः non-infringement of my command तवाज्ञाव्याधातः एव—तव आज्ञायाः व्याधात एव this is the first purpose, of the prohibition of the festival of moon-light. 'Your word is not law and mine is' to make this clear did I prohibit the celebration of कौमुदीमहोत्सव.

(24) Construe.—तमालप्रमवकिसलयश्यामबेलावनानां चटुलतिमिकुलज्ञोभितान्तर्जलानां चतुर्णाम् अमोधीनां पारेभ्यः आ नृतिशतैः अम्लानपुष्पा माला इव तव या [आज्ञा] शिरोभिः उद्धते, सा [आज्ञा] मयि एव स्वलन्तीते विनयालंकृतं प्रमुच्चं कथयति ।

That command of yours which is held on their heads by hundreds of kings like a garland of flowers which have not faded [i. e. are quite fresh], right upto the shores of the four oceans (आ पारेभ्यः) with the forests (वननि) on the shores (बेल) dark on account of the sprouts having their birth from the Tamala [trees], with their waters agitated from within (क्षोभितम् अन्तर्जलम् येषाम् ते) by groups of Timi fish, very quick or restless (चटुल)—when faltering or stumbling against just me—tells i. e. would tell the world that your 'lord-hood' is decorated with modesty i. e. is not

unaccompanied by implicit obedience. Others—great kings among them—obey you with all respect at their command. But when I am the concerned party you have to bow and submit. Wearing anything on the head, garland-like, is showing one's regard for it — showing that it is शिरसांश्य (not only उत्थ). तमालात्प्रभवः येषां तानि किसलयानि तैः श्यामानि वेलायां चनानि येषाम् । चटुलानि च तानि तिमिकुलानि तैः क्षोभितम् अन्तर्जलम् येषां तेषाम् । अमोधि is lit. a reservoir of water i. e. an ocean. विनयालङ्कृतं ते प्रभत्वम् कथयति = प्रभुरपि त्वं विनीतः इति कथयति । This is an instance of पर्यायोक्त. The metre of the verse is स्त्रधरा.

3, 24, 1—6 Nor is this the only purpose. There is also another. Vahīrinari is sent to bring the piece of paper containing a list of those who got disaffected and joined मलयकेतु. 7,8 Very short passages, but very pungent 'श्रूयताम्'—'दत्तावधानोऽस्मि' 10—15 A list—and an authoritative one at that of those who rose in revolt (सह+उत्थायिनाम् with चन्द्रगुप्त against the Nandas, who have [turned out to be so many malcontents] and gone away from here and resorted to मलयकेतु. [the next] to be killed by us. The king wants to know the cause of the disaffection of these persons 16 चाणक्य makes it clear that (1) मद्रमट and पुरुषदत्त Principal Officers in charge of the elephant force and the cavalry, respectively are addicted to women, wine and hunting, not minding the work entrusted to them ; that they were relieved of their jobs and kept on subsistence allowance. Getting the same posts of authority from the enemy, they walked over to him. (2) डिङ्गरात and चलगुप्त sister's son of the chief of the door guard and a relative of His Majesty, respectively being overpowered by excessive greed, thinking the remuneration given by you to be inadequate, went over to Malayaketu, hoping to get a good deal (more) there. (3) Rājasena, your attendant during boyhood, having secured an unusual amount of prosperity consisting of a big treasury, elephants and horses, through your grace resorted to मलयकेतु, fearing he would be deprived of it again. (4) मातुरायण 'the younger brother of the General of the army Sinhabala, had formed friendship with with पर्वतक and out of affection for him he caused मलयकेतु to go away from here, having secretly created the story 'your father was killed by चाणक्य.' When चन्दनदास and others, habitually doing thing

harmful to you were put into prison. भागुरायण ran away afraid of his own crime and took refuge in मलयकेतु, who, thinking 'this one has saved my life' made him accept the post of his minister. (5) Rohiaksa and Vijayavarman, the Mālava Prince and the Chief of the Kṣatra group respectively, not being able to tolerate what you gave to your own relatives and being excessively proud, resorted to मलयकेतु. 30 The king asks, if these causes of disaffection were known, why was nothing done to counteract the same? 31-32 'It was not found possible', to this reply of the minister, there is a counter question of the king 'due to lack of skill, or with a view to achieving some purpose?' 33 चाणक्य answers that lack of skill is impossible. For a purpose, was no counteracting measure adopted. 35 शूश्रतांम् अवधार्यतां च is चाणक्य's reply to the king's statement he would like to hear the purpose. 'Hear and try to understand well'. This is pungent, but certainly provoked by 'किमकाशलात् ?' of the king. 36-42 Either (a) re-instatement in their previous positions or (b) punishment, these are the only two ways of counteracting in respect of members of the body politic (प्रकृतीनाम्) who have been disaffected. Of these (a) was out of the question (परिहितः). For, (1) reinstating भद्रभट्ट and पुरुषदत्त, who under the influence of evil habits, were grossly negligent of their duties, would only cause the destruction of the elephant force and cavalry, the very foundation of the kingdom. (2) डिहरात् and बलगुप्त being inordinately avaricious would not be satisfied even if the entire kingdom is handed over to them. Satisfying them is literally impossible (3) Rājasena and Bhāgurāyana were apprehensive of the utter destruction of their wealth, making any 'favour' to them impossible. (4) Lo (Ro) hitākṣa and Vijayavarman, not tolerating your relatives, too could not be favoured or 'satisfied' by any means. There is thus only the other alternative (b) viz. that of निप्रह or punishment that theoretically could be resorted to. But even in respect of that, there were practical difficulties. Our dealing severely with our principal helpers in our revolt against the Nandas, would create a very unfavourable impression among such of the sections of the subjects as are

devoted to the Nandas. It is not long since we secured the lordship, formerly in possession of the Nandas. Those people from among the subjects who were devoted to the Nandas would have felt: 'Here is this new regime which punishes severely its own supporters, those very persons who made the regime possible.' Thus alternative (b) had to be given up with the probable reaction among the subjects in view. 44-7 The long and short of the whole explanation is that मलयकेतु, supported by a large Mleccha army and enraged because of the murder of his father, stands fully prepared to attack us. This is therefore no time for festivals. All energies must be concentrated on [military] exercises. When the fort ought to be rendered all the more strong, impregnable, what is the propriety in celebrating the moon-light festival? 48 The King fails to be impressed by the explanation of the minister. 'There is a good deal to be asked in regard to this' he says. 49 'You may ask *unhesitatingly* I too have a good deal to tell in this connection' retorts the teacher. 50 Candra-gupta asks why was Malayaketu the very root-cause of the whole trouble *ignored* while going away [from Pātaliputra]? 51 As before, even now चाणक्य proceeds to answer the question systematically. If Malayaketu were not ignored, (a) he ought to have been put into prison or (b) he ought to be given half the kingdom that was promised to him (a) is ruled out as it would only strengthen the impression among the people regarding our ungratefulness. Malayaketu's capture would have made people think—this is the logical sequel to Parvataka's murder. They would say 'the father was murdered, and now comes the son's turn who is imprisoned!' If (b) were to be resorted to half the kingdom would have been required to be given, as promised and thus the murder of Parvataka would have had the fruit (or advantage फलम्) of only destroying what has been achieved [before this] यक्तिचन कृतं तस्य धन्ता नाशकारिता एव फलं यस्य. On this account, मलयकेतु was neither caught nor given the promised part—one half of the kingdom. There was no other course open to us except ignoring his going away.

'What explanation has the minister to offer regarding the fact that *Rākṣasa* while actually staying in Pataliputra was not at all interfered with?' चाणक्य replies (1) राक्षस is wellknown for his unstinted devotion to his master; (2) as he has been staying here together with the citizens for a long time, he enjoys the highest confidence (अत्यन्तविश्वास्य) of the citizens; (3) he is possessed of intelligence and bravery, (4) he has another great advantage viz; a very large number of lieutenants (lit. wealth of helpers सहायानां संपद् तया अभियुक्तः) (5) above all he has at his disposal a great treasury [of the departed Nandas] To allow him to stay in the city would have amounted to causing a great internal disturbance—disturbance in the city;—if removed, forced to go away from the city (दूरीकृतः); though he could continue causing disturbance from without (बाह्यकोप), he can be brought under control somehow by using one expedient or the other. He was, therefore, like a dart rankling in the heart while he was here, pulled off and removed to as to be away at a distance. Candragupta asks why was he not captured by force (विक्रम, स्ववन्ति from वि + क्रम् to show valour or bravery)? चाणक्य's answer is in a line with all the answers he has given to the previous questions Its logic is as unimpeachable as that of the earlier ones. (a) Fighting or use of force against राक्षस would have resulted in the destruction of a large number of your forces (b) or, he would have himself perished. Either way, there would have been a consequence equally undesirable to us (उभयथामि दोषः). Destruction of a large number of our forces definitely is undesirable. In the eventuality of राक्षस perishing, you would have to lose a very able hand [whose services as your Prime Minister are our objective].

(25). Construe— सः हि भृशम् अभियुक्तः [सन्] यदि विनाशम् अभ्युपेयात् [तर्हि है] वृष्टल्, [त्वं] ननु तादृशेन पुंसा वियुक्तः असि; अथ सः तत्र बलमुख्यान् धातयेत् सा अपि पीडा; तस्मात् सः वनगज इव अभ्युपायै चिनेयः !

The verse takes (b) in the preceding prose into account first. If attacked seriously or with full strength, राक्षस be killed (for, he would not run away from the battle-field 'राजस'

that he is, you would lose (आसि=स्याः) such an excellent hand. तादृशेन पुक्षा is the same thing as पुरुषरनेन (a) of the prose passage—if he kills the leaders of your army—if high officers of the army be the victims of his valour, that would be a great disaster to which we would be subjected. We were thus faced with a dilemma. The only course left open to us, under the circumstances, was to bring him under control by various means, even like a forest elephant. Winning over rather than being caused to fight was thus the proper course to adopt. The figure of speech in the verse is उपमा. The metre of the verse is मालिनी.

न....तुम्—Surpassing the words of the Revered one (वाचम्) by our words (वाचा), is not possible for us. We own our defeat in the wordy or verbal warfare. But this does not mean we are convinced that the Revered one has *acted* well, that the Revered one's policy was really the right one. In all respects, Minister राक्षस seems to be extremely praiseworthy (तर is not a termination of the comparative degree everywhere. अतिशायेन प्रशस्यः प्रशस्यतरः). This last is simply unbearable to चाणक्य, containing as it does an implied comparison between राक्षस and himself. "Why not utter the whole sentence and say 'not you'? Why not state in so many words the remaining part of the sentence too?" he asks angrily. To the question 'what was achieved by him?' asked by चाणक्य, the king's reply is 'if you do not know [though you ought to], listen to the account I give [for your benefit]. He indeed is a high souled person (महान् आत्मा यस्य सः). The answer continues in 3, 26.

(26) Construe — लब्धायां पुरि नः गले पदं कृत्वा यावादिच्छम् उवितम्; अस्मद्बलानां जयघोषणादिषु बलात् व्याघ्रातः कृतः; विपुलैः स्वनीतिविमैवैः अस्यर्थे समोद्दम् अपादिताः नः मतयः विश्वास्येषु अपि स्वेषु वरेषु न विश्वसन्ति ।

राक्षस's superiority is easily proved : (1) We captured the city [of Pataliputra] and in that city राक्षस planted his foot on our neck (cared not a bit for our power, treated us with contempt totally disregarding our presence there) and stayed as long as he liked (यावादिच्छम्). (2) When our armies were

declaring our victory, *perforce* did he cause obstructions to the declarations to be made (व्याघातः obstruction), To sum up, by the greatness of his policy, he has thrown us into such a bewilderment, that our mind (मतयः) does not now trust even our own people, [regarded as] trustworthy [once so far]. चाणक्य laughs in derision of राक्षस, 'So this is his achievement ! I thought, as I uprooted Nanda and installed you on the throne, Rāksasa got rid of you and made Malayakesu the sovereign ruler of the earth.' Candragupta does not accept this claim—the highest one that चाणक्य justly could make—of the minister-teacher. Coolly does he say by *some one else* was that achieved. What credit can the Revered one claim in this respect ?' This is of course the very height of 'malice' according to चाणक्य. The credit for the highest achievement of his life, for which he worked hard day and night, is with one short sentence, snatched away from him ; not only that, but given to *some one else*. by चन्द्रगुप्त.

(27) *Construe*— आरुद्धकोपस्फुरणविषमिताग्राङ्गुलीमुक्तचूडां सकलो-पुकुलोत्साददीर्घाम् उग्रां प्रतिज्ञां लोकप्रत्यक्षम् आरुह्य ते अवलिताः नवनवातेशत-द्रव्यकोटीश्वराः नन्दाः पश्यतः राक्षसस्य पर्यायभूताः पशवः हवं केन अन्येन हताः ?

चाणक्य asks by *whom else* (if not by *me*) were killed the Nandas, masters of ninety nine crores of gold coins (S'ata = a gold coin), and full of pride (lit. besmeared अवलिता: p. p. p. of अवलिप् supply 'with pride') like [sacrificial] beasts one after another [lit. who became the alternatives, or substitutes of each other, 'पर्याय-भूताः'] even while [this 'प्रशस्यतर'] राक्षस (of yours) was (in sheer helplessness) only looking on (the whole destruction)? 'पश्यतः राक्षसस्य' is evidently अनादरणे पष्टो. Who achieved this, having made, the fierce (उग्रा) vow in the presence of all the people, with the [knot] of hair (चूडा) [on the head loosened] (मुक्त) by the fore-fingers (अग्राङ्गुल्यः) that were shaking (विषमित lit. rendered uneven) owing to the sudden appearance (स्फुरण) of anger—a vow that was long[-lasting] on account of the extirpation (उत्साद) of the entire (सकल) family of the enemy ? This is obviously a question to which no other answer but 'भवता एव' is expected by चाणक्य.

The verse is an instance of the प्रश्न अलंकार the 'पश्वः इव' part containing in it an उपमा also. Its metre is लघुरा.

(28) Construe— वियति आबद्धचक्रं विचलितैः दीर्घनिष्कम्पपक्षैः गृन्त्रैः धूमैः ध्वस्तार्कभासां दिशां यण्डलं सघनम् इव दर्शयन्तः, पितृवननिलंयान् एतान् प्राणिनः च नन्दैः आनन्दयन्तः, स्फुतवह्निवसावाहिनः एते हव्यवाहाः अद्यापि न निर्वान्ति, पद्य ।

Cāṇakya wants Candragupta to see that the oblation (हव्य) —bearers (वाहाः—वह to carry) i. e. fires which showed दर्शयन्तः (lit. were showing) the circle of quarters as though associated with clouds by the smoke (column)s that screened धस्ताः अर्कस्य सूर्यस्य भासः (rays, lustre) यासु तासाम् the rays of the sun—not smoke columns actually, but in the form of vultures गृन्त्रैः धूमैः गृन्त्रैः i. e. एव धूमैः a रूपक or metaphor that formed a circle in the sky (वियत = sky) and moved about (विचलित) with their wings long and motionless [as they were stretched out fully]. See that they are gladdening (आनन्दयन्तः) these (creatures) residing in the forest [i. e. the abode or place of cremation, better] of the forefathers by these Nandas. The inhabitants of the cemetery have a veritable feast served them in the form of the Nandas whom I destroyed to the last man. The fires have ample (वह्नि) marrow (वसा) caused to flow from them [as the corpses are burnt, marrow comes out of them and begins to drip about]. Even now they do not get themselves extinguished (निः+त्रि to be extinguished). Is it necessary to give any stronger evidence of चाणक्य's capacity to achieve what he wants to? The picture of the fires fed by the numberless corpses of the Nandas destroyed by चाणक्य, which he visualizes and wants his pupil to visualize ought to convince चन्द्रगुप्त of his teacher's कर्तृत्व. That ought to dispel the last shred of doubt in his mind—Verse 28th is better understood as giving us a pen-picture of the lurid scene in the cemetery as it actually obtained months ago, but the memory of which is fresh in चाणक्य's mind and ought to be equally fresh in that of his pupil चन्द्रगुप्त. एते etc. need not be literally interpreted. 'These' is therefore those the picture of which is conjured up by चाणक्य and which चन्द्रगुप्त too can visualize without

much effort. Besides the रूपक, गृध्रे: धूमे: which is not very satisfactory as there was no reason why both should not or could not have been there, the vultures as also the columns of smoke. गृध्रे: धूमैश्च would have been much better. There is ऊप्रेक्षा in line 2 'सघनमिव दिशां मण्डलं दर्शयन्तः'. The fires were showing the circle of quarters to be as it were associated with clouds. Actually there were no clouds present in the sky. The metre of the verse is स्त्रधरा. Candragupta persists in his interpretation of events and repeats by just some one else was this done.' 'किमत्रार्थस्य' is left implied this time. चाणक्य loses all patience with चन्द्रगुप्त and asks with perfect displeasure (आः) 'by whom?' Candragupta coolly replies 'by fate, so very full of hatred against the Nanda family.' The implication is as bitter as obvious: न अत्र भवतः कथनं पुरुषकारः or पराक्रमः. चाणक्य, with a view to score over चन्द्रगुप्त, states the generalisation 'ignorant fools regard fate as authority i. e. consider it to be powerful.' चन्द्रगुप्त is a worthy pupil of a worthy preceptor and though he said he was not able to surpass the Revered one in wordy warfare rises to the occasion, and retorts 'wise ones too are not given to boasting.' This is 'the last straw' and it sends चाणक्य into a fury—'you want to over-ride (lit. mount) me like an ordinary servant of yours.'

(29) Construe— बद्धाम् अपि शिखां मोक्तुं करः पुनः धावति, प्रतिज्ञाम्. आरोह्म् एव चरणः पुनः अपि चलति, नन्दनां प्रणाशात् प्रशमम् उपयात मम् क्रोधदद्दनम् कालेन परीतः त्वम् अधुना ज्वलयसि ।

The hand hurries in the direction of the knot of hair on the head, which though tied up must be untied and a fresh resolve of punishing Candragupta must be made. The foot too is only too eager to mount on a resolve even again [now that the first resolve is carried out and the second one is demanded by the malicious चन्द्रगुप्त]. You, O Candragupta, are certainly surrounded on all sides by Death, (काल) and therefore are you enkindling (ज्वलयसि) [again] the fire of my wrath, extinguished (प्रशमम् उपयातः) on account of the utter destruction (प्रणाशः) of the Nandas. क्रोध एव दहमः रूपक, and as कालेन परीतः—कालेन परीतत्वात् there is काव्यलिङ्ग too present in the verse, the metre of which is शिखरिणी [At 1, 7 चाणक्य is—

said to have entered मुक्तां शिरवां परामृशन्—It is evident that while uttering this verse चाणक्य has clean forgotten that his शिरवा was मुक्ता. Vide VII, 17. A person suddenly flying into rage does forget even the most obvious things. There is nothing unnatural about चाणक्य's utterance.].

The pupil more than fulfilled the expectation of the teacher regarding the कृतककलह or the sham quarrel. चाणक्य's कोपाविर्भाव too is so convincing that with emotion चंद्रगुप्त says to himself 'How ?' the Revered one has really become angry.' This is quite clear as shown by verse 30.

Construe 30 :—संरम्पस्पन्दिपश्मक्षरदमलजलक्षालक्षामया अपि पिङ्गया नेत्रभासा भ्रूभज्जोन्देदधूमं पुरः ज्वलितम् इव; ताण्डवेषु रौद्रं रसम् अभिनयतः रुदस्य स्मरन्त्या धरय। संजातोदग्रकम्यं पादधातः कथम् अपि धारितः [इति अहम्] मन्ये ।

The tawny (पिङ्गा) lustre of the eyes (नेत्रभासः) has as though flashed forth [even like lightning flashing forth]—though the lustre was made [considerably] mild (क्षालना) on account of being washed (क्षालन) by limpid (अमल) water (i. e. tears trickling from the eye-lashes throbbing up (स्पन्दन्ते इति स्पन्दनीनि च तानि पक्षमाणि) in excitement (संरम्प). चाणक्य's anger made his eyes tawny, though their red appearance was made considerably mild because there were drops of tears that appeared in his eyes and flowed down the eye-lashes throbbing because of excitement. Anger and tears, some may think, go ill together. But any emotion at its highest causes tears to appear in the eyes. There was smoke presented (lit. [which] sprouted), in the form of the knitting (भज्ज) of the eye—brow (शु) (darkness being the साधारणधर्म of both). चंद्रगुप्त proceeds to describe the stamping of the foot (lit. stroke with the foot) of चाणक्य on the earth. Earth could bear that with great difficulty (कथम् अपि) with a terrible (उदग्र) shaking manifested (संजातः) remembering Rudra gesticulating the sentiment of terror (रौद्र रस) during the Tandava-performances. Of the रौद्र रस, केवल is the स्थायिभाव, violent movements (स्पन्दन here) of the limbs the अनुभाव. It has आवेग excitement etc. as its

accessory feelings (संचारिभावः) and tears rolling down the cheeks as the सात्त्विकभाव. चाणक्य displayed all these. Naturally does चन्द्रगुप्त fancy (उद्येष्टा) [मन्ये] that चाणक्य was as though Lord Rudra himself—so did he appear to Earth, who could put up with the mighty stroke, as she had done so on previous occasions. अभिनयतः रुद्रस्य स्मरन्त्या = अभिनयन्तं रुद्रं (accusative) स्मरन्त्या. Here there is no reason why Earth should remember the display of the Raudra Sentiment with 'regret'—for, the previous displays, to *her* at any rate, certainly were not very welcome and here there is another display given by चाणक्य, if at all Earth longed for any. One remembers with regret what is welcome, highly desirable, but is unfortunately not available, though once it was available. Rudra and his Tāndava dance seem to be themes of which विशाखदत्त is very fond. Cf. 1, 2 त्रिपुरविजयिनः आधारानुरोधात् दुःखनृत्तम् चः पातु।

चाणक्य could see that there was hardly any point in carrying the quarrel any further (perhaps चन्द्रगुप्त would be full of fear and prostrate himself before him saying 'I am extremely sorry' which would spoil the whole plan). He, therefore, says 'it is no use replying and giving rejoinders; if राक्षस be superior to us in your estimate, hand over this sword—the badge of office of the Prime Minister—to him' and throws away the sword. But to himself he utters words which are quite contrary to the spirit of his last utterance, intended to be heard by चन्द्रगुप्त, addressed to चन्द्रगुप्त. He apostrophizes राक्षस and says 'this viz. भेद between चन्द्रगुप्त and myself, is the height of your intellect, desirous that you are of conquering the intellect of कौटिल्य.' It is evident that प्रकर्ष is by विपरीतलक्षणा the same thing as अप्रकर्ष. The reason for such a statement is made clear in 3, 31.

(31) Construe :—[हे] शठ, चाणक्यतः चलितमर्किं मौर्यम् आं
सुखेन जेष्यामि इति यः भेदः भवता प्रयुक्तः सः सकलः तव एव हि दूषणाम्
संपत्स्यते ।

The measure for bringing about a split (भेद) which has been employed (प्रयुक्त) by you with the thought (इति) 'I shall easily (सुखेन) conquer the son of Murā, his devotion having swerved from चाणक्य'—that very measure, even

in its entirety (सकल एव) is now going to turn out to your own disadvantage. There is thus the विषम अलंकार (already defined) in the verse. Its metre is वसन्ततिलका.

3, 31, 1-2 This is the logical outcome of the quarrel with Cāṇakya. 'Let the subjects be given to know, having disregarded चाणक्य, I, चन्द्रगुप्त, am going to look after the administration personally.' For the first time has the Chamberlain heard 'चाणक्यम्' uttered by चन्द्रगुप्त without the necessarily accompanying epithet आर्यम्. He is sorry (हन्त) that the Prime Minister's authority has been withdrawn from him. The Chamberlain changes his mind, however, as अथवा brings out. 'The king is not to blame much in this matter.' The reason follows in 3, 32.

(32) Construe :—यद् नृपः अस्त् कुरुते सः सचिवस्य एव दोषः यन्तुः प्रमादेन गजः व्यालत्त्ववाच्यतां याति ।

If the king acts ill towards the minister, dishonours him, the minister is to thank himself (सचिवस्य एव दोषः) for that. An elephant (गजः) is called 'a wicked elephant' 'व्याल' on account of the fault of the man who controls him i. e. the *mahout* curbing him in and out of season and thus driving him mad. (यम् to control, यन्तु—controller, here *mahout*.) There is दृष्टान्त contained in the verse with विग्वप्रतिबिम्बवाच between नृप and गजः. The verse is couched in the आर्यी metre. The Chamberlain means that चाणक्य carried matters too far. Even चन्द्रगुप्त's patience had its limit. The जितकाशिता of चाणक्य overstepped its bounds. Actually the Chamberlain has misjudged the whole position, as is evident to the reader who knows the quarrel to be a 'sham quarrel.' (But this very remark of the Chamberlain is an evidence of the *success* with which the quarrel was *staged* by the preceptor and the pupil.)

The king is surprised that his order is not *immediately* carried out—'what is the Revered one thinking about?' The Chamberlain is rudely awakened from his meditation on the whole developement and hurriedly camouflages the same with 'fortunately has Your Majesty become Your Majesty—*really* sovereign now.' The king is satisfied at the impression carried by the Chamberlain and hopes this is

representative in character and one that will enable the Revered one secure his objective. All this he expresses to himself. Aloud, he asks the female door-keeper to show him the way to the bed-chamber, as he has got a headache due to this useless (शुष्क lit, dry) quarrel. [The headache may be a fact. For the strain of the quarrel with the Revered one was anything but bearable to the विनीत शिष्य. 3; 33 only confirms this impression.]

(33) Construe :—आर्यज्ञया एव लङ्घितगौरवस्य मम बुद्धे: भूविवरं प्रवेष्टुम् इव प्रवृत्ता; ये हि सत्यम् एव गुरुन् अतिपातयन्ति, तेषां हृदयं लज्जा कथं तु न भिनाति ।

At the explicit command of the Revered one have I crossed the bounds of respect लङ्घितम् गौरवम् येन सः तस्य (yet) my mind (out of shame) has begun entering into the cavity of the earth, as though, where it would like to remain hidden for the shameful act I have done. I fail to know how (कथं तु) shame breaks not [into twain] the heart of those, who as a matter of plain fact सत्यम् एव, not as a matter of political exigency or policy, cause their preceptors to be degraded excessively (अतिपातयन्ति—) insult them, without there being any endeavour on the part of the pupils to varnish the insult. The figure of speech is उत्पेक्षा. The metre of verse is वसन्ततिलका. इति निष्कान्तः सर्वे—here too सर्वे—two viz, चन्द्रगुप्त and the प्रतीहारी. The Act has appropriately been named कृतकक्लह as the artificial (कृतक) i. e. sham quarrel (कलह) is the theme on which it is centered.

To turn to a resume of the third act. As the curtain goes up, there appears on the stage the Chamberlain (Vaihinari) of Candragupta. He addresses the officers appointed in the Sugānga palace and announces the command of His Majesty Candragupta to be obeyed by them. 'I wish to see Kusumapura, even lovelier because of the moon-light festival with its celebration duly started. Let the terraces of the palace be decorated and made worthy of being seen by us.' The officers inquire of the Chamberlain whether the king is not aware of the prohibition of the moon-light festival. The Chamberlain asks them not even to introduce this talk of the prohibition of the festival, as it

would surely bring about their instantaneous death. The officers should see that spotlessly white chowries are waved round the pillars with garlands suspended from the latter and that the earth is favoured with a sprinkling with water with sandal mixed with it. The officers who readily accept the counsel of the Chamberlain are asked by him to hurry up as 'His Majesty Candragupta is even [already] come here-in this direction'.

Then enters king Candragupta accompanied by the female door-keeper. He states how kingdom far from being a source of delight to a king who follows the code of king's duties, is a cause of great displeasure. Dependent that he is on others he cannot know the taste of pleasure. Again, Sovereignty, like a courtesan who has got scope for her activities is so very difficult to be propitiated even by those possessed of self-control. For him personally, there is one more anxiety or worry. He has been ordered by preceptor Cāṇakya to have a sham quarrel with him (Cāṇakya) and deal independently so far as administrative duties are concerned for a while. Candragupta has accepted to act accordingly though to him the acceptance is little better than a sin. Candragupta would not like to have any more freedom than the one he was already enjoying. He orders the Chamberlain to lead him to the Sugāṅga palace.

Going up the palace, the king casts a glance at the quarters and appreciates their beauty heightened by the autumnal season. Even like rivers do the ten quarters flow from the sky. The autumnal season, the king observes, is instructing the people and helping them understand the importance of modesty (or discipline). Sarad has also brought about a happy (re-)union between the estranged couple—the 'offended' Gangā and the 'indifferent' Ocean. The king is surprised to see that the capital city (Kusumapura) has not yet begun celebrating the moon-light festival. The Chamberlain finds it very difficult to answer the king's question—if our command has been made known to all, how is there no indication of the festival having been commenced? 'Your Majesty, it is so' does not satisfy the king

who orders the Chamberlain to state the matter clearly. Now comes the answer : 'Your Majesty, the moon-light festival has been prohibited. The king is all anger and asks 'by whom ?' The Chamberlain pleads his inability to say anything more. The king conjectures that it must be revered Cāṇakya himself who has prohibited the celebration of the festival. Vaihinari's answer 'who else wishing to survive would transgress Your Majesty's command ?' confirms the conjecture. The King takes his seat and sends Vaihinari with the message that he (Candragupta) wishes to see Revered Cāṇakya.

The scene shifts to the residence of Cāṇakya. He is full of anger as Rākṣasa still continues to oppose him—nay strives to surpass him. Cāṇakya apostrophizes Rākṣasa and warns him not to pursue his activity any further. Between Candragupta and the Nandas as between Cāṇakya and Rākṣasa, there is a world of difference. Cāṇakya concludes by observing that his spies, Siddhārthaka and others, have already surrounded Malayaketu and entered his very heart and he (Cāṇakya) need not therefore worry about the matter far too much. There is only one measure that must be adopted in the immediate future viz. a sham quarrel with the moon-like Maurya (Candragupta) which will bring about a rupture between the principal parties on the side of the enemy himself.

The Chamberlain has reached the minister's house, the extreme simplicity of which impresses him most. That the prime minister of the supreme king of kings should have such a 'prosperity' is what surprises him. At the same time it also explains how 'His Majesty' Candragupta is to the prime minister only 'Vṛṣala'. One who has no desire, no longing, can afford to regard [even] the ruling sovereign to be as contemptible or insignificant as a blade of grass. Seeing the prime minister, surpassing in lustre even the thousand-rayed sun, the Chamberlain bends on his knees before him and conveys to him the message of the king. The prime minister takes no time to understand that the king must have learnt about the prohibition of the

moon-light festival ordered by him (Cāṇakya) and angrily asks 'who informed (Candragupta about it) ?' The Chamberlain's answer 'His Majesty saw it, having gone up the Sugāṅga palace, personally' only leads the prime minister to another conjecture of which he makes no secret—'then by your people must the king have been seen in the meanwhile and incited against me; oh ! the attitude of extreme hatred that the king's retinue has developed towards Cāṇakya !' On being told to show the way to the Sugāṅga palace, where His Majesty has gone, the Chamberlain meekly does so, saying 'this way, this way [may] 'Your Reverence [come] .' The prime minister of Candragupta goes up the Sugāṅga palace and is mightily pleased to see Vṛṣala occupying the throne. Candragupta gets up from the throne and prostrates himself at the preceptor's feet. The preceptor helps him rise, taking him by his hands and pronounces the blessing that he be saluted by hundreds of kings, repeatedly, coming from the vast area with the Himalayas as one extremity and the shore of the southern ocean as the other. The pupil requests the preceptor to be seated and both get themselves seated in keeping with propriety.

The preceptor inquires of the king why he (Cāṇakya) was sent for. "To have myself favoured by your sight" does not satisfy Cāṇakya, who observes that men appointed to carry out duties are not invited by the rulers for nothing. Candragupta then asks 'what advantage does the Revered one see in prohibiting the moon-light festival ?' "So for being reprimanded, were we sent for" says Cāṇakya and the king hurries to explain 'no evil be deprecated; to request you, were you sent for'. Cāṇakya takes full advantage of this attitude of request and says—'then a pupil ought on no account to hinder the sweet will of the preceptor worthy of being requested.' Candragupta submits—'it is so; but never does the Revered one go in for any activity without any purpose; there is thus scope for a question regarding the purpose being put.' 'Not even in my dreams do I do anything that is without a purpose—you have well grasped, O Vṛṣala' answers Cāṇakya. Chandragupta says his keen desire to.

hear (what the purpose is) made him speak [may be, perhaps far too much].

Cāṇakya explains to the pupil—‘there are three kinds of achievement (in administrative matters) as expounded by those who have written treatises on the science of polity. He (Candragupta) is not a svāyattasiddhi nor again, ubha-yāyatta siddhi. As such, being that is to say, sacivāyatta-siddhi, he had no business to make any inquiry regarding the purpose. That is entirely left to the minister and he would manage it. Naturally does the king turn his face away in anger.

Just at this juncture, behind the curtain, two bards recite verses describing (i) the autumnal season, (ii) Lord Viṣṇu getting up from the bed in the form of S’esa, (iii) the attitude of intolerance with regard to any violation of their orders shown by the sovereign rulers and (iv) the fact that a ‘lord’ becomes ‘lord’ worth the name not so much on account of the ornaments worn but because of *his orders never being violated*. A moment’s deliberation enables Cāṇakya to understand that this is an attempt on the part of Rākṣasa to bring about a split between Candragupta and himself i.e. Cāṇakya. Candragupta asks the Chamberlain to have a thousand gold coins given to the bard. Cāṇakya, however, peremptorily asks the Chamberlain to stop and blames Candragupta for thus wasting a huge amount for nothing. Candragupta becomes angry and says ‘with this sort of restriction of the preceptor everywhere, the kingdom is only a prison and no kingdom to us.’ Cāṇakya coolly replies ‘such defects are possible in the case of kings who do not apply themselves to the task of administration.’ There was only one thing he could do. It was to shoulder the responsibility of administration himself. ‘Here would he shoulder it—‘we would apply ourselves to our duty,’ says Candragupta. Cāṇakya replies he is only too glad and that he too would apply himself to his own duty. The king takes the thread up and says he would then like to know the cause of the prohibition of the *kaumudi mahotsava*. Cāṇakya rejoins with the words, ‘I too would like to know the cause (or pur-

pose) of celebrating the *kaumudi mahotsava*.' That my command be not violated' is Candragupta's answer. Cāṇakya says 'precisely, with a view to having your command violated was the prohibition of the festival ordered. I wanted to prove just this that your command implicitly obeyed by the kings as far away as the shores of the four oceans, stumbles on coming into contact with me. And there is another cause also which I would tell if you are minded to hear it."

Cāṇakya causes to be brought by the *pratihārī* a list of malcontents who had left Candragupta and joined Malayaketu, left with the scribe Acala. He reads the names on the list beginning with Bhadrabhaṭa and ending with Vijayavarmā. The king wants to know the causes of the disaffection of all these. Cāṇakya explains that Bhadrabhaṭa and Purusadatta, in charge of the elephants and horses respectively, were seen to be addicted to women, wine and hunting, neglecting their duties and were therefore relieved of their duties, being permitted to have subsistence allowance only. Being given their posts by Malayaketu, the two joined him. Dingarāṭa and Balagupta were full of greed and considering their remuneration inadequate and hoping to get more, joined the enemy. Rūjasena, your attendant in your boyhood, having suddenly attained prosperity, thanks to your favour, went away to Malayaketu, fearing he would be deprived of the prosperity conferred on him. Bhāgurāyaṇa with affection for Parvata in his mind having arisen when the latter was our ally, having secretly frightened Malayaketu with the statement 'by Cāṇakya was your father killed,' caused Malayaketu to go away from hither and Malayaketu full of gratitude at the thought that Bhāgurāyaṇa saved his life, gave to Bhāgurāyaṇa the position of his minister. Rohitākṣa and Vijayavarmā were too proud and too jealous of your relatives to stay on and therefore joined Malayaketu. The king asks 'if the causes of disaffection were known, why was nothing done to counteract the whole trouble?' 'It was not possible' replies the minister. The king asks 'was it because of lack of skill, or was it on account of some purpose in view?' "Of course the latter; there

could not be any lack of skill," the minister answers. And the king wants to know the purpose at full length.

'Listen and also understand carefully' the prime minister begins the explanation of the purpose in view: Either one *favours* or one *punishes* those members of the body politic who are full of disaffection. In the case of Bhadra-bhaṭṭa and Purusadatta, addicted to evil habits, restoration to their respective offices would have led only to the destruction of the elephant force and the cavalry. Dingarāṭa and Balagupta would not be satisfied, greedy that they are, even if the entire kingdom be made over to them. Rājasena and Bhāgurāyaṇa were apprehensive of the loss of their property. There was no scope left for doing a favour to them. Rohitākṣa and Vijayavarmā had no patience with your relatives. No favour would have given them any delight. 'Favour' was thus ruled out. Nor was 'punishment' the proper course to adopt. If we were to have punished our own helpers against Nandas, the subjects devoted to Nandas would have continued deeming us unworthy of any trust. Strengthened by our own people who have joined him, guided by Rākṣasa', with a great Mleccha force at his command, Malayaketu is prepared, only too well prepared, to attack us. This, therefore, is an hour of exercise, not of festivity. What use is the moon-light festival? With this thought was it prohibited by me.

Candragupta is not satisfied with this explanation and says that there is a good deal he has to ask in the matter. 'Ask unhesitatingly, I too have a good deal to tell in the matter' rejoins Cāṇakya. The king wants to know: why was Malayaketu, the root-cause of the whole trouble ignored, while leaving the capital (Kusumapura)? Cāṇakya explains. If not ignored, he would either have been taken prisoner as a necessity or given half the promised kingdom. The first would have only confirmed the charge of ungratefulness levelled against us taking the shape 'by these very people was Parvataṅka caused to be killed.' The latter course would have had the fruit of undoing what had been previously achieved. Getting rid of Parvataṅka would

have borne no fruit, if half the kingdom were given away, to Malayaketu.

Supposing this was the right course to adopt in regard to Malayaketu, what answer would the Revered one make to the question 'how was Rāksasa, going away from here, ignored by you?' 'Allowing him to stop in the city would have led to a great internal disturbance, a revolt, as he enjoyed the confidence of the citizens, was rich in possession of wealth and lieutenants. Allowed to go away, he could be controlled by some means,'—the answer thus given by the preceptor does not satisfy the pupil. The latter asks 'why was Rāksasa not seized per force?' 'Here too we were facing a dilemma,' answers Cānakya,—'if attacked per force (1) he would have fought till the end, till he fell on the battlefield, which would have resulted in your losing such an eminent man as Rāksasa. or (2) would have killed your leading army-officers. The pupil owns his incapacity to carry on a wordy warfare with the preceptor but states as the sum and substance of all he wanted to say : 'minister Rāksasa himself is on all counts highly praiseworthy in this entire episode.' 'And not I, you should have completed the sentence' so saying, Cānakya asks 'what was it that Rāksasa had achieved to enable him to win this superiority?' The king explains—if you don't know, then listen: he stayed in the city conquered by us as long as he wanted, caused obstruction to the proclamation of victory by our army, per force, and now I am so bewildered by the greatness of Rāksasa's policy that my mind does not believe even our own [so far] trustworthy men. Cānakya observes derisively—this is what he did; I thought he established Malayaketu on the throne having displaced you, as I established you on the throne, having extirpated the Nandas.'

'All this was done by just another. What credit could the Revered one claim here?' this question of the pupil makes the teacher ask the pupil 'who killed even like the beasts employed as victims at a sacrifice, one after another, the Nandas, while [your] Rāksasa was helplessly looking on?' Not long ago the cemetary fires were raging;

to the great delight of the animals feasting on the corpses of the Nandas. Had Candragupta forgotten that? 'Candragupta refuses to be impressed by this and repeats, his previous answer: 'this was done by just another' 'By whom?' asks the teacher. 'By fate, ever so hateful towards the Nanda family', answers the pupil. 'Fools respect Fate' rejoins the teacher. The pupil's answer is 'wise ones too are not given to boasting.' The teacher is enraged and prepares to declare another vow, the fire of his anger having been enkindled by the pupil. The hand of the teacher hurrying to untie the knot of hair that was bound, and the foot ready again to mount on a vow, as also his knitting of the eyebrow and the lightning-like lustre of his eyes frighten Candragupta who says to himself 'O, how the preceptor is really angry!' Cāṇakya withdraws his feigned anger, throws away the badge of his office saying 'let this (sword) be given to Rākṣasa, as he is in your opinion superior to me.' He is in his own mind quite confident, however, that Rākṣasa who wanted to bring about a split between Cāṇakya and Candragupta, would as a result of this sham quarrel, have to face a split between Malayaketu and himself (Rākṣasa).

On Cāṇakya's departure Candragupta commands the Chamberlain to proclaim to the subjects that from that moment onwards, having disregarded Cāṇakya, Candragupta was going to look after the administration. As the Chamberlain is wondering how the king has referred to as Cāṇakya without the honorific epithet 'ārya' the king asks him what he is thinking about. The Chamberlain hurries to explain 'fortunately has your majesty become your majesty (in the full sense of the term)'. Candragupta welcomes the impression of the Chamberlain and hopes that all would feel so and that noble Cāṇakya would thus be able to achieve his objective. The king then asks the female door-keeper S'onottarā to show him the way to the bed-chamber, as he has got, as a result of the useless quarrel, a headache. In the last verse where Candragupta speaks to himself, he states how his mind feels like entering into the bowels of the earth, all full of shame as it is for

his having transgressed the due limit in the form of respect to be shown to the preceptor, at the latter's own command. He for one, fails to understand how shame breaks not the heart of those who (wilfully) and as a matter of down-right reality disrespect their preceptor.

ACT IV

3, 0, 2 ही माणहे an exclamation where माणहे = मनुष्यः (vocative), meaning 'Oh, ye men.' The expression shows wonder and is rendered by आश्चर्यम् in Sanskrit. 3, 1 explains why the spy is wondering.

(1) **Construe:**—राजनियोगः महीयान् यदि अस्थानगमनगुर्वी प्रभोः आग्ने न भवति [तर्हि] कः नाम गतागतम् इह करोति ।

The 'man' who, as is seen later, is a spy of Rākṣasa, named Karabhaka, significantly observes that the king's command (नियोगः) or royal order is very great (महीयान् lit., greater) indeed. Were the master's (प्रभोः) order not there, heavy or very difficult as it is fraught with an amount of responsibility (गुर्वी), involving in it going (गत) to what are no (proper) places, i. e. to out-of-the way places (अ - स्थान), who would have bothered himself with going and coming (गत - आगतम्) ? From को नाम to न भवति there is a वाक्य giving the reason why राजनियोग is महीयान्. The verse therefore contains काव्यलिङ्ग in it. 'Who would take all the trouble to go and come?' in line 2, is evidently a rhetorical question. Thus there is प्रश्न अलंकार also contained in the verse. The metre of the verse is आर्या.

3, 1, 56-12 त्वरयन् lit causing haste i. e., hurrying, in great haste. The door-keeper asks the spy (whose identity is not known to the former) not to speak very loudly as the minister i. e. Rākṣasa was suffering from a headache caused by sleeplessness, the result of anxiety due to the political undertakings. समुत्तना शीर्षवेदना यस्य सः समुत्तनशीर्षवेदनः.

3, 1, 13 भद्रमुख 'O you with an auspicious or fine face,' is a polite way of addressing others. 14 The stage direction is also 3, 2 and 3 bear out what the door-keeper had said about Rākṣasa viz., his being full of anxiety regarding the political undertaking. The minister is accompanied by his Secretary, Sakaṭadāsa.

(2) Construe:—कार्यारम्भे विधेः अविधेयतां विमृशतः अपि च कौटिल्यस्य कृटिलां मतिं प्रचिन्तयतः, अथ च मत्कृतानाम् उपग्रहे निकामं विरीते [सति] उचिद्रस्य मम इह इदं कथं [भवेत्] इति निशा अनिशं प्रयाति।

Rākṣasa devotes his thought (वि + मृश) at the commencement of his undertakings to the unfavourable nature (अ-विधेयता, lit, the state of not being one who can be put in any way one likes) of Fate (विधि) or Destiny. He also thinks over the crooked (कृटिल) mind (मति) of Kauṭilya. And when there is (सति) the frustration (उपग्रह) of his deeds, in the utmost (निकामम्), night as a rule (अनिशम् lit., incessantly) passes, Rākṣasa being wide awake all the time, concerned with the question 'how would this matter turn out? — 'would it be favourable or would it be unfavourable?' उद्गता निदा यस्य सः उचिद्रः. The विमर्श प्रचिन्तन and the thought 'how this would turn to be?' make Rākṣasa उचिद्र, are the cause of the उचिद्रत्व of Rākṣasa. As this is brought out not with the help of a form of the instrumental or the ablative case, the verse can be regarded as an instance of काव्यालिङ्ग. The metre in which the verse is couched is हरिणी.

3, 3 brings out the trouble to which politicians like Rākṣasa (and dramatists) are subjected.

(3) Construe:—आदौ तनुम् अपि कार्योपक्षेषं रचयन्, तस विस्तारम् इच्छन्, गर्भितानां बीजानाम् अतिग्रहनं फलम् च उद्देश्यन्, बुद्धा विमर्शे कुर्वन्, प्रसूतम् अपि कार्यजातं पुनः संहरन्, नाटकानां कर्ता च अस्मद्विधः [वृपसचिवः] वा इमं फ्लेशम् अनुभवति।

Rākṣasa speaks of the trouble that is experienced either by a statesman or a dramatist. The statesman has to see to it that a small beginning or introduction of his

undertaking (or mission) is made, to start with, that the expansion of the same is arranged for, that the seeds which lay hidden from the sight of the ordinary men and women are made to show their fruit, reveal their fruit, that with his intellect due consideration of all that has spread about is made and that finally the whole aggregate of acts [calculated to secure the goal in view] is withdrawn so as to lead to the achievement of the goal kept in view from the beginning. The dramatist also is required to take the necessary pains (क्रेश) and see that the five संधिः (मुखसंधिः, प्रतिमुखसंधिः, गर्भसंधिः, अवमर्शसंधिः and निर्वहणसंधिः) are well arranged. Thus in the मुद्राराक्षस, चाणक्य's desire to secure the services of राक्षस for चन्द्रगुप्त, चाणक्य's desire to win over राक्षस mentioned at Act 1, 13, 1 may be regarded as the वीज. Incidentally it may be pointed out that this appears in the आरम्भ stage or अवस्था and the मुखसंधि of the play. There is what is technically known as the विन्दु that is achieved i. e. the seed is led to take a firm hold by the necessary preliminaries. In the मुद्राराक्षस, the signet-ring of राक्षस being secured by चाणक्य through one of his spies represents the second element (the first having been the वीज). It occurs in the यत्न stage and need not correspond with the प्रतिमुखसंधि among the संधिः. There is the पताका element in the play as राक्षस's efforts to kill चन्द्रगुप्त are narrated as an episode in Act II (or it is possible to understand the whole account of Malayaketu in the play as a पताका or a long episode). It is to be observed that the पताका element too need not synchronise with either the प्राप्त्याशा stage or the गर्भसंधि. Caudanadāsa's imprisonment (Act I) or the dialogue between minister Rākṣasa and Karabhaka in this (IV) act is प्रकरी or a small episode, though this too has very little to do necessarily with the नियतासि stage or the अवमर्शसंधि. The कार्य element is actually winning over Rākṣasa to serve Chandragupta and does correspond to the फलागम stage and the निर्वहणसंधि among the five संधिः. The following may be noted : (1) वीजम् - आरम्भः - मुखसंधिः. (2) विन्दुः - यत्नः - प्रतिमुखसंधिः, (3) पताका - प्राप्त्याशा - गर्भसंधिः, (4) प्रकरी - नियतासि - अवमर्शसंधि and कार्य - फलागम - निर्वहणसंधिः. According to Prof. Dhruva the five संधिः are to be explained as विष्वद्वयंसंपत्त, साधनोपायाः, विपत्रतिकारः, देशकालविभागः, and सिद्धिः respec-

tively. Whatever the correct explanation of the five संधिः, the idea in the verse is to bring out the difficulty experienced by a statesman as well as a dramatist in securing their goal or winning their objective. The संधिः are called by Prof. Dhruva (1) the initial (2) the pro-initial (3) the medial (4) the dubious and (5) the compleutive divisions. The metre of the verse is स्त्रव्यंधरा.

3, 3, 1-6 राक्षस wanted to say अपि नाम दुरात्मा चाणक्यवटुः अति-संधातुं शक्यः स्यात् and the door-keeper wanted to say जयतु अमात्यः but actually it so happened that the words got mixed up and 'दुरात्मा चाणक्यवटुः जयतु' and 'अति-संधातुं शक्यः स्यात् अमात्यः' (i.e. राक्षसः) happened to be the sentences that got themselves arranged without any pre-meditation on any body's part. Rākṣasa regards this as a divine (ईश्वरी) speech (वाक्) foreboding evil to him. The whole passage constitutes a पताकास्थान for which vide Notes page 29 ll. 5-31 (i. e. notes on I, 19, 88-91). It need hardly be added that the पताकास्थान is unfavourable to Rākṣasa. तथापि नोद्यमरत्याज्यः— 'in spite of the evil foreboding, effort has to be continued (lit. not to be given up)' is quite significant. The superstitious minister of the Nandas regards the accidental arrangement of the words ominous, yet does not give up his undertaking.

3, 3, 18-19 Rākṣasa cannot make out as to what was the purpose for which the spy was sent by him. Cāṇakya experiences no such difficulty though he too had प्रयोजनां वाहुत्य or a multiplicity of purposes (for which spies were sent). 3, 3, 21 The 'पुरुष' is मल्यकेतु's servant, driving men away as prince Malayaketu is on his way to minister Rākṣasa's.

(4) Contrue:—कल्याणकुलधराणां देवानाम् इव [कल्याणकुलधराणां] मनुष्यदेवानां दर्शनम् अपि अधन्यैः दुर्लभम्, प्रत्यासन्तिःद्वे [आस्ताम्] !

The official with [the cane] staff in his hand (वेत्रपाणि) explained why people should move away. For, to the unfortunate (अ-धन्य) [lit. — not.— blessed] ones, even the sight of kings (lit. gods among men) is difficult to obtain. The gods among men are supporters of auspicious families

(कल्याणकुलधराः). In this respect they have a similarity with gods of the कुलपर्वतः (कुलधरः) or rather कुलपर्वत which is कल्याण i. e. golden. In other words kings are similar to gods dwelling on the mountain Meru. Actually the mountain Meru is not contained in the list of कुलपर्वतः which reads महेन्द्रो मलयः सहा: शुक्लिमान् कक्षपर्वतः । विन्ध्यश्च पारियत्रश्च सप्तैते कुलपर्वताः । It would be better to take कल्याणः = auspicious even in regard to the कुलधरः or to split up कल्याणकुलधराणाम् as कल्याणानां कुलानि तेषां धराणाम् i. e. विधातानाम् of those that shower a host of blessings. The श्लेष due to the two meanings of कल्याणकुलधराणाम् is evident. As there is a comparison between 'human gods' and gods (इव shows that there is one between them), the main अलंकार in the verse is उपमा. The metre of the verse is आयो.

4, 3, 7 Malayaketu, Rāksasa's ally, is appearing on the stage (for the first time in the play). He is accompanied by Bhāgurāyaṇa who has been appointed as a minister (see 3, 4, 27, P. 102 text) by him and by his Chamberlain Jajali. 19 This passage has an importance of its own in being helpful to decide the time taken by the action in the play (Read pp 11-12 Introduction). न तोयाज्ञालिः अपि आवर्जितः 'Not even a cavityful of water has been poured or offered' — shows how much the prince feels for not having done anything to avenge the murder of his revered father. Love of and regard for his father is the only redeeming feature of Malayaketu's character, which otherwise has very little to recommend in it (Read pp 20-21 Introduction) तातस्य उपरतस्य दशमः मासः 'tenth month since father was dead', the idiom requiring the genitive of an event *after* which time is calculated deserves to be noted. Thus 'अद्य पञ्चमो दिवसो ममात्र प्राप्तस्य' it is the fifth day since I arrived here.

(5) Contrue :—मया मातृजनस्य शोकजनितं तादृक् वक्षस्ताडनभि-
वरत्नवलयं भ्रष्टोत्तरीयांशुकं हा हा इति उच्चरितार्तनादकर्षणं मूरेणुरुक्षालकम्
अवस्थान्तरं संप्रति शत्रुखीषु विधाय गुरवे निवापाऽज्जलिः देयः ।

By me a cavityful of libation (-water) [निवापाऽज्जलिः] has
to be given to i. e. in honour of my father (गुरुः). But be-

fore that I must effect or bring about (वि+धा) a change in the condition (अन्या अवस्था अवस्थान्तरम्) of women on the side of the enemy (शत्रुघ्निषु). The changed condition must be like that of the host my mothers (मातृजन i. e. ladies in the harem of पर्वतक). It would have for its cause grief [on account of the loss of their husband] (शोकेन जनितम्). In the altered condition the gem (-studded) circlets (or bangles) would be broken on account of the beating of the bosom by the ladies. वक्षसामू ताडनम् तेन भिज्ञानि रत्नवल्यानि यस्मिन् तत् । Therein, the upper garment (उत्तरीयांशुक) would slip, from its position अष्टम् उत्तरीयांशुकम् यस्मिन् तत् ! In it there would be the distressed (आर्त) cry 'alas' 'alas'! and therefore it would be piteous (करुण) or pathetic' उच्चरितः आर्तः नादः तेन करुणम्. In it, the women would have their curly hair (अलक) (made) rough (रुक्ष) on account of particles [of dust] on the earth (मू-रेणु) getting mixed with them [in the act of wallowing through grief] मुवः रेणवः तैः रुक्षाः अलकाः यस्मिन्. The verse gives a very vivid picture of the women and therefore illustrates स्त्रभावोचित्. As the अवस्थान्तर of मातृजन is to be brought about in शत्रुघ्निः, there is पर्याय अलंकार also contained in the verse, defined as एकं क्रमेणानेकरिमन् पर्यायः by सम्मट in काव्यप्रकाश X. अवस्थान्तर was formerly seen in my mothers; but shortly it would be seen in the women on the side of the enemy. [The first line in the verse should read वक्षस्ताडनभिज्ञरत्नवल्यं, रत्नवल्यं being a misprint].—The metre of the verse is शार्दूलविक्रीडित.

(6) Contrue:—अकापुरुषानुरूपां धुरम् उद्यच्छता मर्या आजिनेध-
नेन पितुः पथा गन्तव्यं वा, स्वजननीजनलोचनेभ्यः आच्छिद्य ब्राष्पः रिपुवृज्जन-
लोचनानि नेयः वा ।

There are two courses one out of which Malayakeśu says he must adopt: (a) to hold high (उद्द+यम्) the yoke of my father i. e. to shoulder his responsibility, worthy of a person who is not a coward (न कुत्सितः पुरुषः तस्य अनुरूपम्) and court death in a battle (आजौ युद्धे निधनम् and thus go along the path of my sires (पितुः पथा = पितृणाम् पथा) or (b) tears (ब्राष्पः—जातावेकवचनम्) have to be taken away (आ+च्छिद्—gerund आच्छिद्य) from the eyes of my mothers and to be taken over (नेयः) to those of the women-folk of the enemy. In simpler words

Malayaketu means to say that he ought either to fight to the last on the battle-field even if it means his death, or coming out victorious, ought to kill the enemies thus throwing their women-folk into the worst calamity viz. widowhood. As a result of this latter, the women on the enemy's side would be bemoaning the loss of their husbands and thus be full of tears—this being exactly what had formerly happened to his mothers.

पर्वतक did not die on the battle-field but in the arms of the poison-maiden : आजिनिधनेन पितुः पथा गन्तव्यम् cannot be construed. Either we take पितुः = पितृणाम् i.e. of the ancestors or we construe पितुः पथा गमन as following in the footsteps of the father i. e. *going to the yonder world*. But in going to the yonder world, Malayaketu chooses to fight to the last on the battle-field (आजिनिधन). पितुः पथा गन्तव्यम् in plain words is मर्तव्यम् and स्वजनजननीलोचनेभ्यः आच्छिद्य वाषः रिपुवधुजनलोचनानि नेयः is in other words 'the enemy ought to be killed and his womenfolk caused to be plunged into sorrow.' The verse may therefore be regarded as an instance of पर्याकृत अलंकार. Its metre is दसन्ततिलका. (उद्यच्छता is grammatically wrong for उद्यच्छमानेन as उद् + यम् takes the आत्मनंपद, विशाखदत्त has once, so far, used a wrong form for the exigency of the metre. An explanation of the use of the परस्मैपद is sought to be given thus : the fruit of Malayaketu's shouldering the responsibility of his father was to be of benefit to पर्वतक and not to Malayaketu himself. Thus the परस्मैपद is correctly used.)

4. 6. 2 अतकिंतगमन a going i.e. visit which is not guessed or conjectured i. e. expected (beforehand); a surprise visit. कृतं क्लेशेन enough of the trouble, away with the trouble. The prince gives the reason why other kings should not follow him : he wants to give delight to the minister by paying him a surprise visit. If all of them were to accompany him, a surprise visit would not be possible.

(7) Construe:—कैश्चित् खरतरकविकाकर्पणात्यर्थमुग्नैः स्कन्धदेशैः [उपलक्षिताः] खुरपुटैः पुरस्तात् खम् इव खण्डयन्तः अश्वाः निरुद्धाः, कैचित् विहतजवतया मूकघण्टैः मातङ्गमुरव्यैः निवृत्ताः, [हे] देव, भूमिपालाः जलधय इव ते मर्यादां न उलङ्घयन्ति ।

(The Chamberlain informs the Prince that as soon as the kings were informed of the wish of Malayaketu, they obeyed the same. All of them have already returned.) Some have curbed their horses possessed of shoulder-regions having prominence (उत्सेधेन सहिताः स्कन्धदेशाः तैः उपलक्षिताः अस्माः), shoulder-regions which are excessively (अत्यर्थः) contracted (मुम्प) on account of the very sharp (खरतर) bridle-bits being pulled up (आकर्षण). The horses (out of impatience quite natural to them) are as though breaking into pieces space (खम्) in front of them by their hoofs (खुरपुट् lit, folded or fold-like hoofs). This is a common sight for such as have an opportunity to see horses of excellent breed from close quarters. When curbed by the pulling in of the reins, the horses kick space impatiently. Viśākhadatta fancies that they break as it were space in front of them into so many parts. Other kings have returned (निवृत्ताः) with their leading (मुख्य) elephants (मातङ्ग), the bells [round their necks] silent (मूक) as their speed has been put an end to (वि - हत). The elephants are allowed to walk very slowly. The Chamberlain concludes from this that the protectors of the earth do not transgress (न उलङ्घन्यन्ति) your (ते) boundary i.e., they do not transgress the limit you have fixed for them. In this respect they are comparable to the oceans (जलधयः lit, reservoirs of water) who do not go beyond the limit fixed by the king for them. (This latter is obviously a piece of the customary flattery of a royal servant as all who know the story of Canute's reproof of his courtiers are aware. Oceans are governed more by nature's, than by any king's laws). In 1-3 there is a statement of विशेष or particular cases of some kings and in line 4 there is a general statement (सामान्य) which supports them. Of all kings it can be said they do not transgress the limit fixed by you. Thus, there is अर्थान्तरन्यास in the verse. मर्यादा is *physical* (the वेला) in the case of the उपमान, but metaphorical in that of the kings. Thus there is लेप contained in the verse. The graphic description of the horses and the elephants in 1-3 makes it an instance of स्वभावोक्ति अलंकार. The figure of speech in the verse is उपमा (भूमिपाला जलधय इव). The metre in which it is couched is ज्ञान्धरा.

4, 7, 1-3 The Chamberlain and the retinue return leaving Bhāgurāyana alone to accompany Malayaketu as per the latter's command. 4-8, Bhadrabhaṭa etc. have made a representation to the prince that they have resorted to the prince *not through* राक्षस, but through शिखरसेन, मल्यकेतु's General; that they were full of disaffection (अप-रक्ताः) for चन्द्रगुप्त as the latter had gone into the clutches of the wicked minister (Cāṇakya) and [above all] as the prince was richly endowed with (योग) qualities (गुण) of one who deserves to be approached as a resort (आभिगामिक). Kautilya Arthashastra helps us understand the आभिगामिक गुण or qualities that attract persons to a king in (1) महाकुलीनः (2-4) दैवदुद्दिसत्त्वसम्बन्धः (5) वृद्धरक्षी, (6) धार्मिकः, (7) सत्यवाक् (8) अविसंवादकः, (9) कृतज्ञः, (10) स्त्युललक्षः, (11) महेत्साहः, (12) अदीर्घसूत्र, (18) शक्यसामन्तः, (14) दृढवृद्धिः, (15) अक्षुद्रपरिष्ठकः and (16) विनयकामः. Obviously महाकुलीनत्व etc. are the qualities 9-10 भागुरायण explains that the course followed by भद्रभट etc. is but the proper one (न्याय एव); for, an ambitious king like मल्यकेतु possessed of आत्मगुण should be resorted to, worthy of being resorted to as he is through (द्वारेण) one who is dear (प्रिय) and beneficial (हित) to him (the विजिगीषु). This is a wellknown policy followed by those desirous of approaching a विजिगीष for protection. भागुरायण deliberately is interpreting the behaviour of भद्रभट etc. so as to be unfavourable to राक्षस (though here he does not refer to राक्षस by name). 11 भागुरायण accepts that राक्षस is the dearest as also most beneficial to मल्यकेतु but hurries to add that राक्षस is on enemical terms with चाणक्य and not, चन्द्रगुप्त. In case too much of pride on the part of चाणक्य leads चन्द्रगुप्त to dismiss the former, there is every possibility that राक्षस would enter into an alliance with, settle terms (संदधीत) with चन्द्रगुप्त as the latter is a scion of the Nanda race, and as राक्षस would be only too eager to save his friends [like चन्दनदास etc.] (सुहृजनानां चन्दनदासादीनामपेक्षया). चन्द्रगुप्त also would accept this position, agree to have an alliance (संधिमनुमन्त्येत) with the thought 'राक्षस has been serving the race of Nandas from of old-has come to me of the 2nd generation after my father (पितृपूर्यावागतः) [and would therefore be devoted to me]'. In such a case, were भद्रभट etc. to resort to कुमार मल्यकेतु through राक्षस, they would not be trusted by कुमार मल्यकेतु.

They would be regarded as unreliable like राक्षस himself. To avoid this, have they resorted to you, through शिखरसेन. भागुरायण has succeeded in convincing मलयकेतु regarding the interpretation as मलयकेतु's 'युज्यते' shows.

21 Rākṣasa recalls that Karabhaka was sent with a message to स्तवकलश, his bard friend in पाटलिपुत्र. 24-25 The passage shows how मलयकेतु's mind is already under the influence of suspicion. He proposes to overhear the conversation between राक्षस and करभक as the subject matter of the same is news from (or of, कुसुमपुर [In line 24, there should be no विसर्ग after प्रस्तृयते.]

(8) Construe:—मन्त्रिणः सत्त्वमङ्गभयात् राजां पुरः अन्यथा विवृतायेषु अन्यथा कथयन्ति ।

Ministers tell one thing (lit in one way) in the presence of kings i. e., they do not tell the truth out of apprehension (भय) of damping the spirit [of the king] सत्त्वस्य भङ्गः तस्य भयं तस्मात्. सत्त्वभङ्ग is also interpreted as rousing or provoking (भङ्ग) anger (सत्त्व) [of the king]. The ministers tell something different (अन्यथा lit, otherwise) in free (स्वैर) talks (आलाप्स) [with those that are intimate with them]. Or स्वैरालपेष = स्वैः [स्वकीयैः विश्वासाहैः] आलापेषु in their conversation with persons who are their own [trusted men]. The metre of the verse is अनुष्टुभ.

4.8.1 भागुरायण accepts the proposal to overhear the conversation.—5 'गहनः profound, very deep mysterious, unfathomable is the account related to राक्षस (सचिववृत्तान्त),' is deliberate on the part of भागुरायण who is busy bringing about a split between मलयकेतु and राक्षस. 10-2 Karabhaka narrates the happening in कुसुमपुर. 22-23 The simile where अभिमत-वधूजनसमागम is the standard of comparison is happy चिरकालपरि-वर्तमानः = चिरकालपरिवर्तमानत्वात्. That due to its coming after a long period of time, the festival, like the union with the beloved wife should have been very highly valued—and valued with affection is only natural. The passage may be regarded as an instance of परिकर 'अभिमत' being सामिप्राय. As चिरकालपरिवर्तमानः gives the cause of the high value set on the festival, there

is काव्यलिङ्ग contained in it. जनितपरिचयः may be regarded as a स्त्रियु expression qualifying महोत्सव (when metaphorically understood) as well as वधूजनसमागम (physically understood). The main अलंकार in the passage is obviously उपमा.

(9) Contrue:—[है] नृपचन्द्र, कुमुदानन्दे चन्द्रे सति अपि, जगदानन्दहेतुना त्वया विना कीटृशी कौमुदी [मवेत्] ।

The mention of कौमुदीमहोत्सव reminds राक्षस of his master who was a moon among kings i.e., giving great delight. Even when the moon giving delight to night-lotuses [also punningly चन्द्रगुप्त with its short form चन्द्र used, the delight of those who rejoice in evil things (कुमुदः)], is present, what kind of a moon-light [festival कौमुदी = कौमुदीमहोत्सव] could be there, in the absence of you, the cause of the delight of the world ? There is श्लेष as also प्रश्न contained in the verse. Its metre is अनुष्टुभू.

4, ९, ४ अनिच्छत एव तथ्य Even when he (Candragupta) was unwilling [to allow the prohibition of the Kaumudi festival]. श्लोकपरिपाठी— series of verses,— as two verses III. 22, 23— are intended to be referred to. 3, 9, 8-9 Rākṣasa is right glad that his bard friend Stavakalas'a seized the proper moment (काल) to sow (उप्त lit. sown, p.p.p. of वृप् of 1, 3) the seed of dissension as the seed so sown necessarily bears fruit. In 3, 10 राक्षस explains why स्वकलश's effort is bound to be crowned with success.

(10) Contrue:—प्राकृतः अपि [जनः] सद्यः करीडारसच्छेदं न मर्ययेत्, लोकाधिकं तेजः विभ्राणः पृथिवीपतिः किं तु [मर्ययेत्] ।

किं तु on page 124 for किं तु is a misprint. Even an ordinary (प्राकृत) person would not tolerate any interruption (छेद) caused abruptly (सद्यः) of the delight (रस) of sport (करीडा). How much greater then would be the possibility of the lord of the earth, possessing extra-ordinary (लोकात् अधिकं लोकाधिकं !it, more than that of the world) prowess (तेजः) not tolerating the same ? The idea is even a Tom, Dick or Harry would not tolerate such an interruption; let alone the sovereign ruler with the greatest of prowess in his possession. The figure of speech contained in the verse is

अर्थापति. For, when even an ordinary man does not tolerate interruption, it goes without saying (अर्थात् आपन्नम्) that for parity of reasons (समानन्यायात्), the sovereign ruler, so many times more powerful would not tolerate any. 'दण्डापूर्णिक्यन्यार्था-गमोऽर्थापतिरिष्यते ।' साहित्यदर्पण X, 83). The metre of the verse is अनुष्टुप्: 4, 10, 1 मलयकेतु appreciates the accuracy of राक्षस's inference (though he is not yet addressing राक्षस). 4, 10, 4-5 आज्ञायाः भज्ञः तेन कलुषितेन tainted i.e. displeased at the violation of his command.

The gerund of प्र+शंस् - प्रशस्य having praised, अपमंशितः was caused to fall i.e., was dismissed or removed (from his अधिकार i.e., office). 8 भागुरायण says that even more than the praise of राक्षस's qualities, the dismissal of the Cāṇkya-chap is an indication of चन्द्रगुप्त's partiality to राक्षस. 9-10 राक्षस wants to ascertain whether in addition to the prohibition of the moon-light festival by Cāṇkya, there is any cause why चन्द्रगुप्त has become angry towards चाणक्य. 12-15 भागुरायण explains. (1) The clever prime minister of Candragupta would not cause the latter to fly into a rage for nothing (2) Candragupta knows i.e. is (ever) grateful for service rendered (कृत) to him and would not for just one violation of his command disregard Cāṇkya. Obviously that estrangement between Caudragupta and Cāṇkya which would arise out of adequate (lit, ample) cause, would be extreme in nature. राक्षस is rightly inquiring whether the alienation between चन्द्रगुप्त and चाणक्य arose out of just one cause or there were many causes responsible for the same. 18—There is another cause also—चाणक्य's having ignored Malayaketu's escape from the city. 19-20 राक्षस is sure in his own mind that the विश्लेष between चन्द्रगुप्त and चाणक्य is not due to a trifling cause. He visualizes the alienation between the two, which is bound to be permanent and therefore is confident that चन्द्रगुप्त left alone by चाणक्य, severed from चाणक्य, would easily be captured (हस्ततलगतः भविष्यति) and consequently effecting the release of Candanadāsa from the prison and restoration of S'akaṭedāsa's family to him (S'akaṭedāsa) would be achieved soon. —22 To मलयकेतु's questions what does राक्षस mean by हस्ततलगतः: [चन्द्रगुप्तः] भविष्यति, भागुरायण's answer is that राक्षस does not see any point in having चन्द्रगुप्त uprooted (उद्धरण-

uprooting). It is enough to have him alienated from चाणक्य. It is easy to see how this insinuation by भागुरायण must have confirmed मलयकेतु's suspicion that राक्षस had no enmity with चन्द्रगुप्त. For, that was what भागुरायण himself had told मलयकेतु only a little while ago (See 4, 7, 12). भागुरायण wants मलयकेतु to believe that राक्षस would spare चन्द्रगुप्त, राक्षस's sole concern being the removal of चाणक्य from the position of the प्रधानमन्त्री of चन्द्रगुप्त. 24 As is natural राक्षस inquires where चाणक्य removed from office is staying. 26 राक्षस cannot believe that चाणक्य would stay in पाटलिपुत्र even after being deprived of his authority. More natural on his part would be (1) repairing to a penance grove, (2) declaring another vow [of the destruction of चन्द्रगुप्त] 28-29 करभक says the report goes that चाणक्य would [before long] go to a penance-grove. 30 Rāksasa does not consider this to be standing to reason (न उपपद्यते) The reason follows in 4, 11.

(11) Construe:—येन पृथिवीतिलवासवस्थ देवस्थ स्वाग्रासनापनयनात् निकृतिः न सोढा सः अयं मनस्वी स्वयंकृतनराधिगतेः मौर्यात् इमां परिमूर्ति कथं नु सहेत् ।

His Majesty देव was Indra (वासव) on the surface of the earth [whose supreme power was not called in question by any one] An insult (निकृति) inflicted by him—Nanda—was not tolerated by चाणक्य. The latter could not bear the insult of being removed (अप—नयन lit removal) from his principal seat [at a dinner]. How would that चाणक्य, spirited (मनस्वी) that he is, tolerate this insult (परमूर्ति) viz being dismissed from prime ministership by the son of Murā. made a kin, by (Cāṇukya) himself? पृथिवीतिलवासव and स्वयंकृतनराधिगति are significant adjectives qualifying देव (नन्द) and [चन्द्रगुप्त] मौर्य. There is, therefore, परिकर अलंकार contained is the ver-a. मनस्वी has all the force of मनस्वित्वात्. There is thus काव्यलिङ्ग too present here and कथं नु सहेत—नैव सहेत. Consequently, the verse contains प्रश्न अलंकार also in it. The metre of the verse is वसःत्-तिलका.

4, 11, 3-4 भागुरायण explains that राक्षस's interest in चाणक्य repairing to a penance-grove or declaring another vow is

only this: the farther away (either physically or metaphorically) the going of चाणक्य from चन्द्रगुप्त, the better would it be for राक्षस to achieve his own objective. His own objective is deliberately used ambiguously. It may mean (1) ousting Candragupta from his throne. But it is also capable of insinuating (2) getting the prime ministership of Cangragupta. —5 S'akaṭadāsa differs from राक्षस and argues that चाणक्य's staying in पाटलिपुत्र (—rather than repairing to a penance-grove or declaring a new vow) it is that stands to reason.

13 Construe:—राजा चूडामणीन्दुद्यतिरचितशिखे मूर्धिन विन्यस्तपादः
मौर्यः स्वैः एव उत्पाद्यमानं आज्ञाविव्रातं किम् इति विषद्वते ! कौटिल्यः कोपनः
[सन्] अपि स्वयम् अभिचरणे ज्ञातदुःखः दैवात् तीर्णप्रतिज्ञः आयतिग्लानिमीतः
पुनः अपि प्रतिज्ञां न करोति ।

S'akaṭadāsa explains: (i) Maurya has planted his foot (विन्यस्तः पादः येन विन्यस्तपादः) on the heads of kings with the crests (शिखा) brightened and decorated (स्वचित) by the lustre of the moons in the form of crest-jewels (चूडामणीन्दवः) चूडायां मणयः एव इन्दवः तेषाः श्रुतिः तथा खचिता शिखा यस्य [मूर्धनः] तस्मिन् । मूर्धिन् is जातावेकवचनम् and means the same thing as मूर्धसु. How would he then tolerate violation of his command being indulged in (उत्पाद्यमान lit being produced) by just एव) his own people (स्वैः एव) ? There is not the slightest possibility of Candragupta's allowing any breach of his command by his own servants. (2) Kauṭilya is choleric by temperament, no doubt. All the same (अपि) he has personally (स्वयम्) experienced (lit. known) the difficulty lit. pain (दुःखः) of carrying out (अभिचरणे) a vow. It was a singular piece of good luck (दैव) that he fulfilled his first vow (lit. crossed his vow तीर्णप्रतिज्ञा येन सः). Apprehensive that he is about failure (lit. fatigue ग्लानि) in future (आयति), he [only naturally] does not undertake (lit. make) a vow again. [In 12, line 1, चूडामणीन्दु is wrong for चूडामणीन्दु...] अभिचरण (अभितः चरण) fulfilling is the meaning accepted in the translation of the verse as also here thus making it equivalent to अतिचरणे 'carring out'. But कौटिल्य's अर्थशास्त्र deals with अभिचार rites or rites performed with the purpose of doing harm to one's enemy and therefore it is possible to interpret अभिचरणे = अभिचारे or अभिचारकर्मणि (ज्ञातदुःखः)...

Performing such rites as the 'श्येन' (श्येनेन अभिचरन् यजेत्) is no easy task. Cāṇakya is fully aware of this and would therefore think twice before declaring another vow for the fulfilment of which he will have to practise the same अभिचरन् again. राजा मूर्धिन विन्यस्तपादः is a significant विशेषण making the verse an instance of परिकर अलंकार. किमिति विषहते = न एव विषहते (present in the sense of future) contains प्रश्न अलंकार in it. ज्ञातदुः: पुनः अपि प्रतिज्ञां न करोति = ज्ञातदुःखत्वात्... ... न करोति Lines 3 and 4, therefore illustrate the काव्यलिङ्ग अलंकार. The metre of the verse is स्त्रभरा. 4, 12, I राक्षस accepts the explanation given by शकटदास and sends शकटदास and करमक away, as the latter should be given rest after his long journey from पाटलिपुत्र-3 अहम् अपि I on my part. -4 Malayaketu seizes the right moment to announce himself to राक्षस, for the latter has said 'अहमपि कुमारं दण्डुमिच्छामि.' 5-6 Formal courtesy is shown by राक्षस which is returned by the Prince in 7 (उपविशत्वार्थः). The Prince proceeds to inquire whether the minister has any relief from the headache he was suffering from. 9-10 राक्षस's reply is worthy of a sincere minister, who has resorted to 'Prince' Malayaketu as an ally. So long as the Prince has not become the *sovereign ruler* (अधिराज, how could there be any relief? अधिराजशब्द the title अधिराज अतिरक्त not looked down upon i. e. not stamped out. Evidently 'so long as the title 'adhirāja' has not stamped out the title 'Kumāra' is a पर्यायोक्त fashion of saying 'so long as the Prince has not risen to the eminence of the sovereign ruler' 11 उरोकृत, undertaken, is the same as अङ्गीकृत (also उरीकृत). [उरीकृत is a misprint] मलयकेतु says 'now that this object is undertaken by राक्षस, it would not be difficult to secure it. Soon enough he will be adhirāja'. 12 मलयकेतु inquires of राक्षस how long should they (i. e. their political party) wait for a calamity befalling the enemy, though they have their armies fully well strengthened (संभृतं बलं सैन्यं येषां ते तैः) and how long should they thus remain inactive? (उद्द+आस् to be inactive) 13 राक्षस replies there is no scope for delaying now, he can as well start for [winning] victory. 14-17 Malayaketu is told by राक्षस that the calamity they were waiting for has already befallen the enemy i. e. चन्द्रगुप्त. The latter has been estranged from his minister (चाणक्य). 18 मलयकेतु points out that

this calamity pertaining to the minister is [practically] no calamity. 20 राक्षस explains that of other kings this may some times be true. But of चन्द्रगुप्त, the calamity in the form of estrangement from the minister is a great calamity.

21-23 मल्यकेतु explains his point: The subjects (प्रकृतयः) of चन्द्रगुप्त were *disaffected* [only] on account of चाणक्य's faults. But now that चाणक्य has been removed, the subjects already full of affection for चन्द्रगुप्त, would be even more so. 24-29 राक्षस points out: there are two types of subjects (1) those who rose in revolt against the Nandas with Chandragupta and (2) those full of affection for the Nanda family. Of the former, only, चाणक्य's faults were the cause of disaffection, and just his faults were the cause of disaffection. But of those full of affection for the Nanda family, this is not true. They had got themselves (offended विप्रकृताः) agitated by disaffection (व्यपाग) and anger (अर्ध) as (इति) Chandragupta had destroyed the family that had become [his] parent [family]—or that had become their parent [family]. They are at present following just Chandragupta, failing to secure any resort for themselves. But now that they have a king of your eminence with such power as would enable him to uproot the rival party i. e. Caudragupta, they would quickly abandon Caudragupta and resort just to you. This is no mere theoretical argument. 'We' says राक्षस, 'are ourselves a convincing (निष्ठा) example दर्शनम्) of this [development sure to take place].'

30-31 मल्यकेतु wants to make sure that the calamity that has befallen Caudragupta is really great. He inquires whether there is any other calamity. राक्षस answers 'this is the most important one'. मल्यकेतु has his doubts. He therefore inquires—would चन्द्रगुप्त not find it possible to entrust the heavy responsibility (धूराम्) of administration to some other minister [now that चाणक्य is dismissed from office], or to shoulder it himself, and thus counteract the calamity? 35-37 राक्षस replies 'चन्द्रगुप्त, depending for his success [or achievement] on the minister as he has been so far, is one who has not seen any dealings pertaining to administration himself—that he is on a par with a man whose eyes have no power of seeing and that thus he would not be able to counteract the calamity.'

(13) Construe:—मन्त्रिणि पार्थिवे च अत्युच्छ्रूते [सति] श्रीः पादौ विष्टभ्य उपतिष्ठते; स्त्रीस्त्रभावात् भरस्य असहा सा तयोः द्वयोः एकतरं जहाति ।

Frankly this verse is a textual difficulty in the play not solved so far. It is evident that the verse has no vital relation to the argument preceding it. There is no word or phrase (तथाहि, कुतः, अपि च etc.) connecting it with the prose passage which it follows. The difficulty remains unsolved because it is not possible to decide *whose* *jeet* (पादौ) are referred to in line 2—whether they are the feet of the minister and the king, or they are those of Sovereignty herself. In the translation (p.132) given in this edition, the idea understood to have been intended by the poet is: when the minister and the King are each very much exalted, Sovereignty plants *her* feet firmly [one each] on their shoulders. [But standing so high up is an acrobatic feet which Sovereignty cannot keep on performing indefinitely long]. As is natural to a woman, she finds it impossible to maintain the difficult position (lit. weight भर) or sustain the strain and abandons one of them. [चाणक्य & चन्द्रगुप्त are both exalted.] Standing on the shoulders of them both for long would be impossible for Sovereignty who would consequently abandon one of the two]. It has been suggested that Sovereignty envisaged here is one who props up (विष्टभ्य-having propped up) the feet of the two i.e. the minister and the King. 'यथा काचन नर्तकी अत्युच्छ्रौतौ समौ वंशरत्नम्भौ पादाभ्यां विष्टभ्य सुस्थिरा तिथिति कितु तयोर्नैषम्ये सति विसंष्टुलपदतया देहभरं सोहुमसमर्था सती, एकं विहागन्यतरमवलम्बमाना तेन सह स्वयमपि निपतति तद्वद् ।' *supplies* the words 'समौ' 'वैषम्ये सती' and is not very helpful. Another explanation suggested is that the Sovereignty's position is *not* like that of a dancing girl but similar to that of a courtesan. She cannot sustain the weight of two masters (असहा भरस्य) and has to abandon one of them. The metre of the verse is उपजाति. Prof. Dhruva rightly drops this verse from the text.

(14) Construe:—सचिवात् अपकृष्टः तदर्पणः नृपः स्तनात् [अपकृष्टः] सनंघयः अत्यन्तशिशुः इव अदृष्टलोकव्यवहारमन्दधीः मुहूर्तम् अपि वर्तितुं न उत्सहाते ।

This verse is properly connected with the prose passage which it comes immediately after. A King who leaves to the minister (तदर्पण) all administrative responsibility, when dragged away (अपकृष्टः) from him, is not able to live even for a moment, like an infant sucking the mother (lit breast स्त्रीं ध्यतीति स्त्रीं ध्ययः) when weaned, not being able to survive even a moment. The king has his intellect all too dull—not at all rendered sharp—as he has seen no worldly dealings at all. The infant too is in the same state. Life becoming impossible for either is only natural under the circumstances. The figure of speech in the verse is उत्तमा (अत्यन्तशिशुः इव). अदृष्टलोकव्यवहारमन्दधीः (न दृष्टः लोकस्य व्यवहारः येन, स चासौ मन्दा धीः यस्य सः) is equally applicable to an infant and a सविवायत्त king. The verse is couched in the वंशस्थविल वृत्त (वदन्ति वंशस्थविलं जतौ जरौ) with the scheme ज, त, ज, र. [In line 4 व्यवहारमन्दधीर्मूढूत्... is a misprint which should be corrected so as to read व्यवहारमन्दधीर्मृढूत्]

4. 14, 1 भागुरायण has succeeded in making मलयकेतु think so as to look upon all that राक्षस said [and did] with suspicion. मलयकेतु congratulates himself, though in an आत्मगत passage, that he is *not* dependent for his success on the minister. *Aboud* he, however, observes that the success in the mission (कार्यं) would be guaranteed, when there would be many causes to attack the enemy. एकान्तिकी definite, guaranteed (lit with only one end). 4, 14, 4 राक्षस assures मलयकेतु that he should regard (victory or) success to be quite definite. The reason for such a confidence introduced by कुतः follows in 4, 15.

(15) Construe:—उत्कृष्टब्ले त्वयि नृपे अभियोक्तरि [सति] पुरे नन्दानुरक्ते [विद्यमाने], चाणक्ये चलिताधिकारविमुरवे [संजाते] मैयै नवे राजनि [वर्तमाने] स्वाधीने मयि मार्गमात्रकथनव्यपारयोगोद्यमे [सति], [दे] विमो नः साध्यानि संप्रति त्वद्वाच्यान्तरितानि तिष्ठन्ति ।

राक्षस marshalls out the reasons why victory [over चन्द्रगुप्त] can be regarded as a foregone conclusion. (1) Malaya-ketu, the protector of men, equipped with an excellent army is the one who is going to attack [Pātaliputra]. (2) The city [of Pātaliputra] is full of affection for Nandas (or for Nanda.) (3) चाणक्य has been removed from his office and therefore

has turned his face away (विमुख) from all political matters. (4) Maurya is a *new* (i. e. raw, inexperienced) ruler (not known to the subjects for a long period of time) and is thus handicapped.. (5) I am at your disposal—so saying the minister blushes as he has mentioned himself—I would be busy carrying out one thing viz., pointing out (lit. telling) the way only. Under the circumstances the things to be achieved by them are having only the *desire* of मलयकेतु, between राक्षस and his friends and themselves. मलयकेतु is in other words just to wish 'let the desired objects be achieved,' and राक्षस is confident, they will be achieved. (मार्गमात्रस्यं कथं तस्य व्यापारयोगः उद्यमः यस्य सः). (1) in the above list brings out the strength of मलयकेतु, (2) shows that there is अन्तःकोप present in the capital of चन्द्रगुप्त, (3) refers to the सचिवव्यसन, (4) brings out the handicap that the enemy is suffering from and (5) is intended to set forth the मन्त्रिसम्पद् of मलयकेतु, though राक्षस expresses the idea very modestly. All the five are very important from the point of view of the राजनीतिशास्त्र. The passage 'नः साध्यानि त्वद्वाऽऽन्तरितानि' contains पर्यायोक्त अलंकार in it as the elaborate words mean only this 'wish and our objective will instantaneously be achieved'. The verse is couched in the शार्दूलविक्रीडित metre.

4, 14, 1, मलयकेतु says, if it be so there is no reason why they should sit quietly, indifferently [a moment longer] किम् आस्यते = किम् आरयते उदासीनैः अस्माभिः ।

(16) Construe :— उत्तुङ्गाः स्रुतमदिसलिलाः इयामाः अस्तिमुखराः उरुदशनैः उत्सादितटाः सिन्दूरशोणाः मम गजपतयः शतशः तुङ्गकूलं प्रस्यन्दि- सलिलं इयामोपकण्ठं कट्टोलमुखरं स्त्रीतःखातावसीदत्तं शोणम् अपास्यन्तु ।

The river is called *S'ona* (reddish). The lordly elephants of मलयकेतु are *S'ona* i.e. red thanks to the vermilion [applied to their trunk, temples etc. as a decoration]. The banks (कूल) of the river are high (तुङ्ग). The elephants are [themselves] *lofty* (उत्त+तुङ्ग) extremely high in their stature. *S'ona* has its water flowing. The elephants have their ichor-water flowing [profusely] स्रुतं मद एव सलिलम् येषां ते स्रुतमदस- लिलाः । The adjoining portions of the banks of the river are

dark (स्याम) with [the foliage of] trees [growing there]. अपकण्ठे द्वृमाः यस्य

The elephants themselves are, dark [in complexion]. The river S'ona is noisy because of its waves [in motion]. The elephants are noisy (मुख्वरः), thanks to the [swarms of] bees [hovering round their temples]. The river has its banks crumbling down being dug out (स्वात) by the current. (स्नोतः [स्नोतः is a misprint and should therefore be corrected]. With their broad (उरु) tusks (दशन), the lordly elephants have already caused the banks to be battered down (उत्सादित p.p. of उत्त + सद्). Let the elephants *in their hundreds* (शतशः) scatter about the S'ona i.e. wade the river. [शतशः: 'in their hundreds' is left out inadvertently in the translation, pp 133-34]. On carefully reading the adjectives, as explained so far, it is evident that मलयकेतु wants to bring out the superiority of his elephants (प्रस्तुत); to शोण [the river 'नद' regarded as a god, by personification] (अप्रस्तुत उपमान). Only the banks of शोण are तुङ्ग. The *very persons* of the elephants are उत्तुङ्ग etc. The figure of speech in the verse is अतिरेक (already explained). The metre of the verse is सुवदना-अस्त्रैरस्त्रै षड्भिरभनयभला गः स्यात् सुवदना '—with the scheme म, र, भ, न, य, ल ग and ग (with 20 syllables in a line).

In 4.17 मलयकेतु states what the elephant force should do after having waded the S'ona.

(17) Construe :— गम्भीरगर्जितरवाः स्वमदाम्बुमिश्रं शीकिरम् आसारवर्षम् इव उद्गिरन्त्यः मदीयाः वारणघटाः [गम्भीरगर्जितरवाः] विकीर्ण-सलिलाः मेघमालाः विन्ध्यम् इव नगरं रुधन्तु ।

वारणानां घटाः masses of elephants are expected to surround the city i. e. पाटलिपुत्र. The masses of elephants would produce a deep (गम्भीर) noise of their grunting (गर्जित) and spout forth (उद् + गृ to spout forth water-particles (शीकिरम्) mixed with their ichor-water thus resembling a shower (वर्षम्) of spray (आसार). The elephants would thus resemble (इव) rows of clouds [with the same dark complexion as of the elephants], with the sound (रवः of their deep (गम्भीर) rumbling

(गर्जित) and with water scattered about (विकीर्णं संलिल याभिः ताः) and which surround the विन्ध्य mountain. There is thus resemblance between (i) वारणवटाः and मेघमालाः and (ii) नगरम् and विन्ध्यम्. The figure of speech in the verse is उपमा, though there is श्लेष too as गम्भीरगर्जितवाः is understood in different ways as qualifying the elephants and the clouds.

[गर्जित = (1) snorting, () rumbling.]

4,17,1-4 मलयकेतु and भागुरायण leave. There is minister राक्षस alone on the stage. The Act is drawing to a close. राक्षस wants his attendant so ascertain whether there is any one from the astrologers standing at the door and learns that the Kṣapaṇaka [Jivasiddhi] is there. 5 Again the superstitious nature of राक्षस is evident in what he says to himself. क्षणक signifies a Jaina friar (who if he follows the दिग्म्बर sect would be nude and therefore वीभत्सदर्शन) or a Baudha monk. Here the former sense is intended to be accepted. Jivasiddhi was no stranger to राक्षस and presumably was not वीभत्सदर्शन 'अवीभत्सदर्शनं कृत्वा' therefore is better dropped. Prof. Dhruva reads 'अद्योभत्सदर्शनं प्रवेशय' as Rāksasa knew that Jivasiddhi was one whose sight was not [at all] repulsive. [The idea would then be though Jivasiddhi is a Kṣapaṇaka, he is not one with a repulsive sight (अवीभत्सदर्शनत्वात्). So usher him in.] मलयकेतु's abrupt departure makes राक्षस full of concern and that is why he wants to see whether the hour is 'auspicious' from the point of view of the astrologers for starting on the military expedition. Consulting astrologers at the time of starting on a military campaign is not confined to the Hindus whether in the days of Cāṇakya and Candragupta or coming nearer our own times in those of the Mahratta rulers. The Greeks and Romans also are known to have been in the habit of consulting the oracle before starting on a military expedition.

(18) Construe :—ये मुहूर्तमात्रकटुं पश्चात् पथ्यम् उपादिशन्ति [तेषाः]
मोहव्याधिवैद्यानाम् अर्हतां धारनं प्रतिपद्यत्वम् ।

The Jaina friar recommends the teaching (शासन) of the worthy saints (अर्हताम्) to the ordinary run of men and

women. Step on to i.e., understand (प्रति + पद्) the teaching of the worthy ones who are physicians in respect of the disease in the form of infatuation or delusion (मोह—मुह् to be infatuated, deluded). 'मोहः एव व्याधिः' and obviously अहन्तः एव वैद्याः.. As one रूपक leads to or is the cause of the other, the figure of speech in the verse is परम्परितरूपक.. The instruction imparted by the worthy saints is [medicine-like] pungent for just a while (सुहृत्तमात्रं कटुकम् but wholesome (पथ्यम्) afterwards. The metre of the verse is आर्या.

4, 18, 1 The friar draws near and expresses the pious wish that the [faithful] listeners i.e. laymen be successful in their spiritual undertaking (धर्म). 2 राश्य requests the Kṣapāṇaka to find out (रूप्) carefully (नि) the day for their starting on the proposed military expedition. 3 The actor playing the role of the Kṣapāṇaka is to impress the audience by the expression on his face that he is meditating. The stage direction नाथ्येन चिन्तयित्वा is thus to be understood. [In the prose passage preceding verse 19, read श्रावक... तिथिः संपूर्णवन्द्रा and not संपूर्णत्रन्द्रा] 4-5 The day is found out. It is the one on which there will be the full-moon in the sky. From the mid-day hour onwards it is altogether auspicious (निर्वृत्तं सर्वं कल्याणं यस्यां), For those starting from the north and going to the south the constellation is favourable (दाक्षिण).

(19) Construe :—सूर्ये अस्ताभिमुखे, संपूर्णमण्डले चन्द्रे उदिते, केतौ च उदितास्तमिते बुधस्य लघ्ने गमनम् ।

When the sun is about to set, the full moon has risen, when बुध i.e. Mercury is in the [मिशुन—] लग्न, when राहु is just risen and केतु already set [राहु and केतु being names of the two ends of the planet,—when केतु is अस्तमित and राहु उदित], there shold be the starting of the military expedition. There is, however, another meaning also which is suggested सुरे = शुरे i.e. when the brave मलयकेतु is about to be defeated (अस्ताभिमुखे), when Candragupta with his entire royal circle has risen, it is better for you to make friends with the intelligent (बुध) prime minister of Candragupta i.e., with Cāṇakya.

4, 19. 1 राक्षस points out that the day itself viz. पौर्णमासी is not favourable. The Kṣapaṇaka explains the propriety and auspiciousness of the day in 4, 20.

(20) Construe :—तिथिः एकगुणा मवति, नक्षत्राणि चतुर्गुणानि भवन्ति लग्नं चतुःषष्ठिगुणम् ; एष ज्योतिषतन्त्रसिद्धान्तः ।

The established (सिद्ध) conclusion (अन्त) of the science (तन्त्र-शास्त्र) of astrology (ज्योतिष) is that the day (तिथि) has one mark (एकः गुणः यस्याः सा), the constellation (नक्षत्रम्) has four marks (चत्वारः गुणाः यस्य तत्) while the zodiacal sign or conjunction has sixty-four marks. Evidently then as Mercury would be in the auspicious Mithuna *lagna*, that the day is Paurṇamāsī and 'is not auspicious "न शुभति"' is no serious objection. The conjunction is sixty-four times as powerful as the 'day' or तिथि.. The metre of the verse is आर्या.

On page 137 immediately after the Prākṛta text of verse 21, and before the Sanskrit text of the same verse (21) the following Sanskrit text of verse 20 should be read :

[एकगुणा मवति तिथिश्चतुर्गुणं भवति नक्षत्रम् ।
चतुःषष्ठिगुणं लग्नमेष ज्योतिषतन्त्रसिद्धान्तः ॥२०॥

(21) Construe :—यदि अपि लग्नं दुर्लभं [तथापि] सौम्ये ग्रहे सुलग्नं मवति, चन्द्रस्य बलेन गच्छन् त्वं दीर्घे लाभं प्राप्नुहि ।

Even though the conjunction by itself is inauspicious, when there is an auspicious (सौम्य 'lit. mild) planet [presiding over it], it becomes an auspicious conjunction. Rākṣasa should start as the चन्द्रबल would be in his favour (besides Mercury the सौम्य ग्रह being extremely favourable to the starting of expedition) and thus secure a lasting advantage or benefit. As in the preceding verse, in this too there is a suggestion : The union [between Rākṣasa and Cāṇakya] would be a happy (सु) union as there would be a friendly (सौम्य) attitude (ग्रह-mentality). Though at present your association (लग्न) [with Malayaketu] is far from favourable that need not be considered a serious difficulty. With Candragupta in your favour (चन्द्रस्य बलेन) or with the army of Candragupta to help you, reap a long lasting benefit.

Both the verses contain thus a premonition i. e., a suggestion of what is to happen in the near future, and thus constitutes a पताकास्थान (defined as यत्रार्थे चिंतितेऽन्यस्तिम्लिङ्गोऽन्यः प्रयुज्यते। आगन्तुकेन भावेन पताकास्थानकं तु तत्।) See p. 29 Notes.

4, 21, 1 राक्षस is not quite satisfied with the explanation given by the Kṣapāṇaka. He, therefore, asks the latter to discuss the matter with other astrologers. 2-3 The Kṣapāṇaka refuses to consult any one else. If Rākṣasa thinks it necessary, he should consult others. 4 राक्षस is full of concern and asks- 'Surely you are *not* angry [towards me] ? 5-6 The friar answers *he* is not angry towards राक्षस. 7-9. To the question 'who then is [angry] ?' the friar's answer is 'the revered *Kṛtānta*' which is a paranomastic word signifying (1) the established (कृतः=सिद्धः) conclusion (अन्तः) and (2) Yama the god of death. There is श्लेष in येना.....प्रमाणीक्रियते also : (1) Having abandoned *me* belonging to your side you want to consult another [it is only meet under the circumstances that the revered established conclusion of astrology would be wroth with you] and (2) having abandoned Candragupta (scion of the Nanda family and therefore), one who [in fact] belongs to your side, you are accepting as your authority a stranger (परपक्षः) viz., मलयकेतु, [what would be more proper than that god of death be angry with you ?].

4, 21, 10-14 On the abrupt exit of the Kṣapāṇaka राक्षस asks प्रियंवदक, his attendant, to see what time it is (का वेला वर्तते). Learning that the sun is about to set, the minister rises from his seat and has a look at the sun, only too eager (अभिलाषः अस्य अस्ति इति अभिलाषी) to set.

(22) Construe :—एते उपवनतरवः क्षणम् आविर्भूतानुरागाः उदयगिरे उज्जिहानस्त्रभानोः पुरस्तात् पर्णच्छायैः आशु एव दूरं गत्वा, तस्मिन् [मानौ] पुनः अपरगिरिप्रान्तपर्यस्तविम्बे [सति] निवृत्ताः ; सेवमानाः भृत्याः प्रचलित-विभवं स्वाभिनं प्रायः त्यजन्ति ।

Here the trees (तरवः) in the garden (उपवन) with their reddish tinge (अनुराग) manifested [as the red glow of the morning sun is spread over the trees] (punningly with their

affection (अनुराग) for the sun manifested) went far in front (पुरस्तात्) of the sun (भानु) as he rose up from the mountain of rise, and went very quickly (आशु एव) by the shadows of their leaves. पर्णानां छाया पर्णच्छायम् – छायाबाहुल्ये इति नपुंसकम्. The plural ...च्छाये: brings out that there are many पर्णच्छाय. Early in the morning, as soon as the sun rose, the trees cast long. stretching shadows of their leaves [going westward]. This is like servants running ahead of the master to help him or escort him. But now that the sun has his orb (विम्ब) thrown (पर्यस्त) on the edge [or region] (प्रान्त) of the other mountain i.e. the mountain of setting, the trees have returned. The shadows of the trees in the evening fall not sun-ward, but in such a way as to make the fancy possible that they are going away (नि + वृत् lit, returning) from the sun. The behaviour of the trees in the morning where the sun has risen (is prosperous) and later in the evening when his orb has fallen on the edge of the mountain of setting, is regarded by राक्षस as typical of a majority (प्रायः) of servants. For, these latter, mostly give up their master, even while serving him (सेवमानाः), when the master has fallen from his prosperity (प्रचलितः विभवः यस्मात् or यस्य सः). The verse contains in it the सामान्येन (line 4) विशेषस्य (lines 1-3) 'समर्थन-type of अर्थान्तरन्यास. There is श्लेष also present as अनुराग (1) red tinge and (2) affection, occurs in line 1.

There is no special occasion for राक्षस to express the thought about servants contained in the verse. But the observation is true to facts, guardedly made as it is by the poet (प्रायः). Occasionally it is possible to come across grateful servants who stick to their worthy master through thick and thin. But the bulk of selfish people keep company with the master only so long as he is prospering. As soon as the master falls on evil days, the servants desert him. [Though राक्षस is innocent of any desire to be prophetic, the words prove true of मलयकेतु and his supporter in act VI (vide VI 2, 30-34,) though for the desertion of the former by the latter, the former is to thank his own असमीक्ष्यकारिता or thoughtlessness. It would appear to be better not to understand any premonition here, as the cases of the sun (भानु)

and मलयकेतु are not on all fours with each other. For, there is no असमीक्ष्यकारिता of the sun referred to in 4,22].

The act is appropriately called राक्षसोद्योग as राक्षस gird⁸ up his loins on learning that there was a rift between चाणक्य and चन्द्रगुप्त and advises मलयकेतु to start on the military expedition with Kusumapura as its objective. Towards the end of the act, Malayaketu has already given orders that his elephant force be made to wade the S'ona river and surround the city of Kusumapura. Rākṣasa's activity against Chandragupta and Cāṇakya has thus been commenced with re-doubled vigour.

To turn next to a resume of the fourth act: As the curtain goes up, there appears on the stage a man who speaks of the wonderful nature of the order of the king making one go to out-of-the-way places. The man next goes in the direction of minister राक्षस's place of residence and informs the door-keeper there to convey to the minister 'here Karabhaka has come in a hurry from Pātaliputra'. As the minister is suffering from headache, Karabhaka is asked to wait for a while though the door-keeper assures him that the news of his arrival will be conveyed to minister राक्षस as soon as possible.

Next are seen राक्षस in an anxious mood and his secretary शक्टदास, both seated in the bed-chamber of the minister. The minister while thinking to himself refers to the crooked policy of Cāṇakya and the unfavourable nature of Destiny [or Fate] and says how on account of the two he is required to pass sleepless nights. Setting afoot political plans and seeing them through is as difficult a task as composing a drama with all the stages [of its plot] properly represented and developed. While the minister is putting to himself the question whether the evil souled Cāṇakya chap could be conquered, by an accidental mixing up of his words and those of the door keeper, there is the ominous suggestion made that 'the minister (i.e., राक्षस himself) can be over-reached and that the Cāṇakya-chap would attain victory.' The minister does not lose heart and says 'work

must be carried out all the same.' On being allowed to enter, Karabbaka presents himself to minister राक्षस, who finds it very difficult to recall for what specific purpose he was sent.

At this juncture, there enters a man with a cane [staff] in his hand, clearing the way for Prince Malayaketu. The latter appears with his Chamberlain and Bhāgurāyaṇa. The Prince is very sorry that though it is now the tenth month since the death of his father, not even a cavity-ful of libation-water has been poured by him in memory of the deceased. It was high time he fought on the battle-field to the bitter end and got himself gathered to the fathers or avenged himself on the enemy. Malayaketu first orders the kings following him to return (the order being conveyed to them by the Chamberlain), as he wants to pay a surprise-visit to the minister who is suffering from a headache. He next asks the Chamberlain too to retire with the paraphernalia. On being left with Bhāgurāyaṇa, his trusted new minister, मलयकेतु gets certain latest developments explained by him. Thus मलयकेतु learns from भागुरायण, that भद्रमट etc. have approached him through his General शिखरसेन and not through राक्षस as the rule of the science of polity is that a king worthy of being approached, possessed of the qualities a 'vijigīṣu' is expected to possess, should be approached through those who are dear to and benevolent towards the king himself. Bhāgurāyaṇa seizes the opportunity to poison मलयकेतु's ears that भद्रमट etc. did not approach him through राक्षस as the latter is on enemical terms with चाणक्य and not with चन्द्रगुप्त. In the event of the latter dismissing the former for his extreme pride, भद्रमट etc., visualized the possibility of an alliance between राक्षस and चन्द्रगुप्त. They therefore preferred to approach the Prince independently of राक्षस, lest they be suspected along with राक्षस, in future, of being disloyal to the Prince. Both Bhāgurāyaṇa and the Prince then walk in the direction of the place of residence of राक्षस.

Meanwhile the minister has recalled that Karabbaka was sent to Kusumapura to see the bard Stavakalaśa and

convey a message to him. Malayaketu decides to overhear the conversation of राक्षस and करभक as it pertains to पाटलिपुत्र. भागुरायण agrees. Karabhaka narrates how the moon-light festival was ordered to be celebrated by the citizens by Chandragupta who wanted to give full gratification to the citizens and how the festival was highly welcomed by the citizens. He proceeds to state how that source of delight to the citizens' eyes was prohibited by Cāṇakya against the desire of the king. Karabhaka also states that at this opportune moment Stavakalaśa, the bard, recited two verses well calculated to incite Candragupta against the preceptor-minister (Cāṇakya). राक्षस congratulates स्तवकलश on his splendid performance [though the former is away in पाटलिपुत्र] and wants to know what happened next. Karabhaka states how चन्द्रगुप्त bestow such praise on राक्षस as was required by the occasion and how he dismissed चाणक्य from his post [मलयकेतु is helped to know by भागुरायण how this dismissal of चाणक्य more than the praise of राक्षस's qualities shows चन्द्रगुप्त's partiality to राक्षस]. राक्षस inquires whether there is any other cause for चन्द्रगुप्त's anger towards चाणक्य. [भागुरायण hurries with his explanation that राक्षस is keen on knowing whether there is any additional cause, because the larger the number of causes of disaffection between चन्द्रगुप्त and चाणक्य, the greater the possibility of राक्षस's own interest being achieved which may either mean (1) Chandragupta's being ousted from his throne or by insinuation (2) राक्षस's getting the post of Chandragupta's prime minister]. Karabhaka tells राक्षस that there is another cause viz., चाणक्य's indifference towards मलयकेतु's escape from the town. राक्षस is delighted. He visualizes a complete estrangement between चन्द्रगुप्त and चाणक्य and is confident of the release of चन्द्रनदास and the restoration to S'akaṭadāsa of his wife and son. [भागुरायण persists in misrepresenting राक्षस to मलयकेतु telling the latter that राक्षस sees no special point in uprooting Chandragupta. राक्षस would rather spare him, राक्षस's sole concern being to wean चन्द्रगुप्त from चाणक्य]. राक्षस next inquires, 'what चाणक्य relieved of his office is doing ?' and is surprised to learn that he is staying just there in पाटलिपुत्र and has neither declared another vow [to kill Chandragupta] nor repaired to a

penance-grove. [भागुरायण explains to मल्यकेतु that राक्षस's interest in either of the last two being done by चाणक्य was keeping चन्द्रगुप्त away from चाणक्य and thus ensuring the achievement of his own object. S'akaṭadāsa explains to राक्षस that every time declaring a vow would not be easy, and चन्द्रगुप्त would not tolerate any violation of his command. राक्षस agrees with शकटदास and sends करभक for being given rest and शकटदास too with him.

राक्षस says he wishes to see the Prince and the Prince presents himself to the minister. The formal courtesies over, Prince मल्यकेतु inquires how long they should keep waiting, though their army is quite strong and prepared for an attack on पाटलिपुत्र. राक्षस tells, they need not wait any longer. The calamity in the form of estrangement from the minister has already befallen the enemy viz., Candragupta. The latter is *sacivāyatta* and though in the case of other kings सचिवव्यसन would be no serious difficulty, as it can easily be counteracted, in the case of Caudragupta, this is impossible. All along he has been entirely dependent on the minister and like a blind man whose eyes never have seen any dealing. मल्यकेतु congratulates himself in an आत्मगत on not being सचिवायत्त. And as राक्षस has already explained to him that a section of the subjects resorted to चन्द्रगुप्त having no other recourse and would be only too glad to resort to him (मल्यकेतु) as was well demonstrated by राक्षस himself, he is almost convinced that the hour for attacking पाटलिपुत्र has arrived. Only he would like to be convinced about the *definiteness* of their success. राक्षस enumerates the favourable circumstances (1) मल्यकेतु the lord of men equipped with an excellent army being the leader of the attack (2) the city being affectionate to or devoted towards Nanda i.e., there being 'अन्तःकोप' (3) Cāṇakya dismissed from office not taking any interest in politics (4) Maurya being a new i.e., inexperienced king and (5) राक्षस himself being ever at the disposal of मल्यकेतु though it be only to give instructions as to the way to be resorted to and मल्यकेतु is convinced that there is no use waiting any longer. 'The elephant-masses should wade the river and surround Kusumapura [on all sides] like clouds

surrounding the Vindhya mountain'-he commands and with Bhāgurāyaṇa he goes away, presumably to make all the necessary arrangements for the military campaign.

Through one of his attendants, प्रियंवदक, राक्षस sends for some one among the astrologers at the door. Kṣapāṇaka Jivasiddhi comes in and is told by राक्षस to find out carefully the proper (i.e., auspicious) day for starting with a view to attack पटलिपुत्र. The पौर्णमासी found out by the क्षपणक does not find favour with राक्षस [as पौर्णमासी is unfavourable for a यात्रा], and राक्षस requests the क्षपणक to consult other astrologers. The क्षपणक says he would not do anything of the sort. It was for राक्षस himself, if he thought necessary, to discuss the matter with other astrologers. To राक्षस's query, 'You have not become angry with me?' the क्षपणक's reply is 'Revered कृतान्त is angry with you, leaving your own पक्ष and resorting to that of others that you are.' The Kṣapāṇaka leaves, obviously in a huff. राक्षस asks the attendant to see what hour of the day it is and learns that the sun is about to set. राक्षस has a look at the sun and observes that the trees in the garden like servants ran before the sun in the morning as the sun was rising higher and higher, but are now leaving him, in the same way in which as servants desert their master in his calamity.

ACT V

5.0.1 लेख-a letter. अलंकरणस्थगिका a casket containing ornaments. सुद्धिता bearing on it the impression of a signet-ring. A careful reader would not find it difficult to recall that Siddhārthaka was asked by Cāṇakya to rescue Śakaṭādāsa from the execution-ground (already accomplished, see Act II) and act according to instructions given to him by Cāṇakya (vide Act I, 20-24). Siddhārthaka is doing this latter as he was asked to in the course of this act.

(1) **Construe** :—देशकालकलशैः बुद्धिजलनिर्झरैः सिद्ध्यमाना चाणक्य-
नीतिलता गुरुकं कार्यफलं दर्शयिथ्यति ।

Siddhārthaka is filled with astonishment at the thought of the success Cāṇakya's policy is shortly going to be crowned with. Cāṇakya's policy is a creeper (नीति: एव लता). It is being sprinkled with the streams (निर्झराः) of water in the form of (his) intellect (बुद्धिः एव जलं तस्य निर्झराः तः). For sprinkling the creeper, jars in the form of [the proper] place and time (देशकालवेव कलशाः तैः) are used. It is but meet then that the creeper would [soon] show abundant (गुरुकम् lit, heavy) fruit in the form of [success in the political] undertaking (कार्यमेव फलम्). As the identification of चाणक्यनीति with लता is the principal one, with subordinate identifications *duly stated* as shown above, the figure of speech in the verse is साङ्ग रूपक. Read : सप्तवतुविषयं [रूपक] श्रौता आरोपिता यदा । ज्ञाता : = शब्दोपात्ताः—काव्यप्रकाश X. The metre is आर्या. [The verse in other words means that Cāṇakya's policy is sure to fructify as he brings his intellect to bear on his undertaking at the right moment and in the right place].

5, 1, 5 प्रथमं लेखितः formerly caused to be written [in the hand of S'akaṭadāsa] अमात्यराक्षसस्य मुद्रालिप्तिः bearing on it the impression of minister राक्षस's signet-ring (for both vide Act 1, 20, 10 and 12-14). आभरणपेटिका is the paraphrase of आभरणस्थगिका in 5, 0, 1 above. चलितोऽस्मि किल—As the report is spread (किल) I have started i. e., I am *feigning* I have started [to पाटलिपुत्र]. 6 अशकुनभूतं दर्शनं मम संमतमेव. I do *not* want to reach पाटलिपुत्र; rather would I like to be prevented or obstructed from doing so. What normally is regarded [lit has become] an evil omen, i. e. the Kṣapaṇaka's sight is for me only agreeable (संमतम्). This is a very fine instance proving that circumstances alter cases. If सिद्धार्थक really had reaching पाटलिपुत्र in his mind, the sight of the क्षपणक would not have been 'agreeable' to him.

(2) **Construe** :—ये ते [अर्हन्तः] बुद्धेः गम्भीरतया लोके लोकोत्तरैः
मार्गैः सिद्धि गच्छन्ति [तान्] अर्हतः प्रेणमामि ।

The Kṣapaṇaka makes a salutation to those [respect-worthy] saints, who by the profundity of their intellect

attain perfection (सिद्धिम्), of course spiritual, by ways that are extra-ordinary (lit, higher than those of the world लोकोत्तर) in this world. By implication there is a salutation made by जीवसिद्धि to चाणक्य who with his extra-ordinary intellect attains success in the world in his political undertaking.

5,2,1-3 सिद्धार्थक's 'वन्दे' and the Kṣapāṇaka's 'आवक् (faithful listener in respect of instructions to attain spiritual perfection) धर्मसिद्धिर्भवतु' are the customary courtesy. [धर्मसिद्धि... is a misprint]. 5-9. The Kṣapāṇaka divines with the help of the bird (Siddhārthaka has with him) skilled in showing the way, and (च the letter that Siddhārthaka has started on a journey. शकुनः (1) 'omen' or (2) tone of the song—are unintelligible explanations of the term. च prevents लेख itself being regarded as शकुनः. Siddhārthaka is, therefore, to be regarded as having a bird capable of showing the way with him whatever this means, or शकुनः has to be put down as an insoluble textual difficulty in the play. Prof. Dhruva reads: एष ते कर्णदेशनिवेशितो लेखश्च सूचयति 1-10 सिद्धार्थक requests the Kṣapāṇaka to tell him what kind of a day it is for him who has started on a journey. 11-12 the Kṣapāṇaka laughs and observes that *after* having had the head shaved, Siddhārthaka is inquiring whether the constellations are favourable for shaving. In other words, any inquiry regarding the auspiciousness or otherwise of the day now, *after* his having started on the journey, is without purpose. That certain तिथिः are inauspicious for shaving according to the orthodox view is wellknown. 'मुण्डतशिरोनक्षत्रान्वेषण' has become a न्याय. 15-16 Siddārthaka says there is no harm in inquiring whether the day is auspicious even after having started. For, if it is auspicious he *would* proceed, if otherwise, he would not. 19 'Now in Malayaketu's army it would *not* be favourable' says the Kṣapāṇaka. 20 Naturally, Siddārthaka wants this to be explained. 25-29 The Kṣapāṇaka tells 'formerly people could have ingress and egress at their will; but now that Kusumapura is very near, no one not having the stamp of Bhāgurāyaṇa on [the cloth] would be allowed [either to leave or to come into Malayaketu's camp]. The officers in charge of the duty of 'guard-

ing' (शुल्म from शुल् to protect) would bind him hand and foot. 31-32 Siddhārthaka is excited (or so he feigns to be) and asks the Kṣapāṇaka whether the latter does not know that Siddhārthaka is quite close to minister राक्षस and that on that account, even if there be no मुद्रा with him, no one would be able to prevent him from going out of the camp. 35-36 Whether you belong to राक्षस or पिशाच, if you have no मुद्रा, there is no means available to you for getting out of the camp. 37-38 Siddhārthaka apologetically requests the Kṣapāṇaka not to be angry with him, to bless his journey and wish him success in his mission. 39-40 The Kṣapāṇaka does accordingly and says he too would ask for the मुद्रा having approached भागुरायण for the purpose.

42. The Praves'aka comes to a close. A 'pravesaka' is an 'interlude' occurring between two acts, where subordinate characters take part in the conversation. For other details regarding a प्रवेशक, a 'विष्कम्भ' may be referred to. Thus a प्रवेशक, like a विष्कम्भ, is indicative of what has happened already in the course of the plot of the play and what is going shortly to happen. It is thus a connecting link with brevity emphasized. In as brief a space as possible as much more should be conveyed as possible. Both विष्कम्भ and प्रवेशक are thus measures resorted to for the purpose of economy by the dramatist. Viṣkambha may be either शुद्ध or संकीर्ण if a मध्यम character figures [or मध्यम characters figure] in it or if मध्यम and नीच characters figure in it, respectively. A प्रवेशक has no मध्यम character figuring in it and its language as a rule is Prakṛt (Read वृत्तवर्तिभ्य-माणानां कथांशानां निदर्शकः । संक्षिप्तार्थस्तु विष्कम्भादावङ्गस्य दर्शितः । मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः । शुद्धः स्यात् स-तु संक्षेपो नीचमध्यमकाहिपतः । प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः । अङ्गद्यान्तविज्ञेयः शेषं विष्कम्भके यथा ॥ विश्वनाथ's माहित्यदर्पण VI, 55-57). In the present प्रवेशक both सिद्धार्थ and क्षपणक speak Prakṛt and they are not [either] the main or the मध्यम type of characters. The प्रवेशक occurs between Act IV and the main scene of Act V. It briefly brings out that Malayaketu's camp has now come near पाटलिपुत्र and that there is now strictness exercised in the matter of the egress and ingrees of the people.

5,2,43 The main scene begins with भागुरायण's entering on the stage. भागुरायण is followed by an attendant. —44 भागुरायण is expressing his astonishment at the variegated nature (वैचित्र्य), the capacity to put on diverse forms, of चाणक्य's policy (नीति).

(3) Contrue :— मुहुः लक्ष्योद्भेदः, मुहुः अधिगमामावगहना, मुहुः संपूर्णाङ्गी, कार्यवशतः मुहुः अतिकृशा, मुहुः नश्यद्वीजा मुहुः बहुप्रापितफला अपि इति अहो नयविदः नीतिः नियतिः इव चित्राकारा [विद्यते] ।

The policy of one conversant with राजनीतिशास्त्र (नय-राजनीतिशास्त्र here), like Destiny, puts on a wonderful variety of forms (चित्राः आकाराः यस्याः सा). Often its sprouts i.e. effects are visible (लक्ष्यः उद्भेदः यस्याः). Often it is mysterious on account of absence of comprehension (अधिगमस्य अभावः तेन गहना) i. e. it cannot be understood at all in some of its aspects. Often it has all its limbs [well developed] i.e. it appears in its full-fledged form (संपूर्णानि अङ्गानि यस्याः सा). Often as required by (lit. under the sway of) the purpose (कार्यवशतः), it is extremely emaciated i.e. with very little of it visible. Often its seed is seen to be disappearing (नश्यद्वीजं यस्याः). though often enough it is observed to have secured ample fruit (बहुप्रापितफलाः). In regard to चाणक्यनीति, the imprisonment of चन्दनदास is its visible उद्भेदः भद्रभट् डिङ्गरात्, etc. leaving when they were expected to check mischief (close of Act 1); shows how चाणक्य's policy became अतिकृशा; the policy is mysterious (गहना) in respect of the forged letter got written by शकात्तदास. चित्राकारा also suggests चित्रस्य आकारः इदं आकारः यस्याः। विशाखदत्त obviously saw some master-painter at work. With deft touches of his brush, the painter draws figures with some parts prominent as they are required by the nature of the theme. Sometimes the figure the painter draws is संपूर्णाङ्ग. On other occasions it is emaciated (like that of a विरहिणी). चित्रकर्म is another art विशाखदत्त knew [or appreciated at least] very well (vide Introduction p. 5 (5)). The first three lines give the specific details of the नीति, the fourth-containing a generalisation true of it. Thus there is (विशेषस्य सामान्येन समर्थन type of, अर्थान्तरन्यास). There is उपमा too as नियति is the standard of comparison with which नीति is compared. The metre of the verse is शिखरिणी.

5,3,1 भागुरायण has already won the heart of Prince Malayaketu so much so that the latter almost always wants the former by his side (न दूरीभवन्तम्). आस्थान मण्डप is hall where people sit [in large numbers] i.e. an audience-hall, an assembly hall. The hall in the camp of Malayaketu must have been a pavilion improvised for the purpose of seeing visitors. 3-6 A seat is provided by the attendant for भागुरायण who instructs the former to send any visitor wanting a pass-port into the hall. The attendant goes out. 7-8 Bhāgurāyāṇa is pained at having to deceive (अति+सं+धा) Prince मलयकेतु so very full of affection for him. This is भागुरायण's sense of decency and conscience influencing him, though it be for a moment. A paid agent of the कुशिलामति Cāṇakya that he is, he dismisses the influence almost as soon as it presents itself to his mind with the usual अथवा and the verse that follows.

(4) Construe :—परतन्त्रः कुले लज्जायां च स्वयशसि च माने च विमुखः, क्षणिकधनलोमात् धनवति शरीरं विक्रीय, तदाज्ञां कुर्वाणः, विचारातिक्रान्तः हितम् अहितम् इति एतत् अधुना किम् इति विमृशति ।

Bhāgurāyāṇa asks why should a man, dependent on another (परतन्त्रः), after having sold his person (शरीरं विक्रीय) to one possessed of wealth (धनवति), out of greed for wealth that lasts only for a short while (क्षणिक), and executing the master's orders [with implicit obedience], consider *after* having once accepted the position (अधुना lit., now), '[this is] wholesome (हित), [and this] unwholesome (अहित)?' Already the servant has gone past all consideration (विचारम् अतिक्रान्तः विचारातक्रान्तः), left out inadvertently in the translation at p. 144). He has turned his face away from his noble family (कुल=सत्कुल) i. e., its noble traditions, from sense of shame, from his own reputation or fair name and from [justifiable] pride मान). The moment the position of a servant was accepted for the sake of lucre, the man had adieu to all decency, all thought of the distinction between good and bad

The verse is appropriately put into the mouth of Bhāgurāyāṇa in whose mind there is a regular conflict that is going on. Bhāgurāyāṇa now feels drawn to Malayaketu,

if for no other reason, for the latter's implicit faith in him. To deceive मलयकेतु would be 'the most unkindest cut of all.' But then भागुरायण is not free to consider what is proper or improper. He has already sold himself to चाणक्य who commands and भागुरायण has no choice but to obey the master. The verse by itself is an instance of अप्रत्यक्षप्रशंसा, for, when भागुरायण wanted to speak of himself individually, he has referred to a whole class of persons viz., servants who have sold themselves to their master. The verse is couched in the शिखरिणी metre.

5, 4, 1 Malayaketu followed by the female door-keeper Vijayā enters. Lines 2-3 show how मलयकेतु's mind is already under the influence of the poison poured into his ears by भागुरायण. विरुद्धानां कल्पानां वाहुल्यात् विकल्पवाहुल्यात्. There is no fixed attitude that मलयकेतु has towards राक्षस.

(5) Construe :—[एष] नन्दकुलानुरागदृढया भवत्या नन्दान्वयालभिना चाणक्यनिराकृतेन कृतिना मौर्येण संधास्यते किम् भक्तिगुणस्य स्थैर्यस् वा अधिगण्यन् [एष] सत्यसंधः भवेत् किम् ? इति आरूढकुलालचक्ररम् इव मे चेतः चिरं भ्राभ्यति ।

मलयकेतु's mind has as it were mounted on the potter's (कुलालस्य) wheel and is for long revolving [—not being able to decide] whether राक्षस on account devotion [made quite] firm (दृढः) by his love of the Nanda family would enter into an alliance (संधास्यते) i.e., make peace with Candragupta (मौर्य), a scion (आलम्बिन् lit, one who depends on i. e., here belongs to) of the *Nanda family* (अन्वय lit, line from अनु + इ to go after) and one who has achieved what is worth achieving (कृतम् अर्थ अस्तीति कृती) by the repudiation (निराकृत = निराकरण this being an instance of नपुंसके भावे कः) or removal of Cāṇakya—or whether he would consider firmness of devotion i.e. adherence to the political party once chosen to be more important and be true to his word ? सत्या संधा (word) यस्य सः सत्यसंधः keeping one's word. The mind is going swiftly from one alternative to another and presumably in a like manner to a third and fourth (vide विकल्पवाहुल्यात्) [though all of them are not stated in so many words] and मलयकेतु *fancies* that it has been put as it were on the potter's wheel. The

figure of speech in the verse, therefore, is उत्प्रेक्षा. The metre of the verse is शार्दूलविकीर्णित.

5, 51-5 मल्यकेतु learns that भागुरायण is busy giving the stamp i.e. seal of the signet-ring to those desirous of going out of the camp (कटक). 'पाणिभ्यां नयने पिदधामि' distinctly shows the intimacy developed between the Prince and his new minister. 7-10 At the other end of the stage भागुरायण (with his back towards मल्यकेतु, 'पराङ्मुख' line 4 above) learns from his attendant that the Kṣapaṇaka (Jivasiddhi) wishes to see भागुरायण for getting the pass-port and asks the attendant to usher him in.—14 Formal courtesy on the part of the Kṣapaṇaka over, भागुरायण asks him whether he is not going with a view to accomplishing some purpose of Rākṣasa himself. 16-17 Curiously enough the friar declares he is going to a place where he would not hear even the name of राक्षस (demon) or of a *pisāca* (ghost) for that matter. 18 भागुरायण inquires the cause of this affectionate outburst against the friend—what offence had Rākṣasa given to the friar. 20 'Nothing—no offence', replies the friar, 'I am myself so unfortunate that I offend myself'. 22-23 Both भागुरायण and मल्यकेतु (at the other end of the stage) have their curiosity roused to the utmost though the latter speaks to himself. 24-25 The consummate 'Kṣapaṇaka' knows his art well and asks 'what is the use of this being heard by you?' 26-31 'Though no secret, I would not tell you what this is' declares the Kṣapaṇaka, only to learn from भागुरायण 'nor would I grant you the pass-port'. 36-38 Feigning helplessness, the Kṣapaṇaka begins telling how he lived in पाटलिपुत्र formerly, when he made friends with राक्षस and how at that time राक्षस secretly employed a poison-maiden against His Majesty पर्वतेश्वर and killed the latter. [Malayaketu hearing this unnoticed either by भागुरायण or the क्षपणक is in tears—'So by राक्षस was dear father killed and not by Cāṇakya'? he says to himself. 43-45. The friar continues, 'I was banished from the city by the accursed Cāṇakya on the ground that I was राक्षस's friend and banished with disgrace. And even now by राक्षस so skilled in all sorts of unworthy acts, something is being done i.e., will be immediately done (आरभ्यते) which I am

afraid, would banish me from the world of the living'. 46-47 भागुरायण states what he had heard about पर्वतेश्वर's murder—Cāṇakya unwilling to part with half the promised kingdom had him removed.—49 The Kṣapaṇaka places his hands on the ears and covers them. He cannot bear the idea of any such thing being said of Cāṇakya. 'Away with the evil. Cāṇakya has not so much as heard the name of a poison-maiden!' So भागुरायण is prepared to give the सुद्धा, now that the secret is told by the क्षपणक. The latter is only to narrate the same to the Prince. 51 Malayaketu walks over from the other part of the stage and declares in the verse that follows that he has heard everything

(6) Construe :—[हे] सखे, सुहन्मुखात् रिपुम् अधिकृत्य भाषितं श्रवण-विदारणं वचः श्रुतम् येन हि इदं वघव्यसनं चिरात् अपि अद्य द्विगुणम् इव वर्धते ।

मलयकेतु regards राक्षस now as his enemy positively. रिपुम् अधिकृत्य = राक्षसम् अस्मच्छत्रुमुद्दिश्य. सुहन्मुखात्—from the mouth of the enemy's [former] friend [who too is running away from him for his very life] i. e., the Kṣapaṇaka. What राक्षस's former friend has said has been heard by me. The words are capable of rending (वि+ट to tear) the ears of the listener. By the words here this distress of the death of my father to-day increases two-fold as it were, though it is now so many days (चिरात् अपि) since dear father departed to the other world. [In line 4 द्विगुणामिवाय is a misprint for द्विगुणमिवाय.] The metre of the verse is रुचिरा.

5, 6, 1 In his स्वगतम्, the क्षपणक i.e.. इन्दुकर्मा, Cāṇakya's friend, calls मलयकेतु 'accursed मलयकेतु'. He observes he has achieved his mission (अर्थ) (कृतः अर्थः येन or यत्य), because Cāṇakya had entrusted the mission of shifting the blame of the murder of पर्वतेश्वर on राक्षस and that is now accomplished.

5, 6, 2 मलयकेतु imagines राक्षस to be standing before him and apostrophises him. The repetition of the vocative (राक्षस राक्षस) shows how very deeply touched मलयकेतु युक्तं युक्तम् may be either a question, repeated [Is this] proper? [Is this] proper? or the word may be used with a

विपरीतलक्षणा intended to be understood while interpreting them. Thus युक्तं युक्तम् = अयुक्तम् अयुक्तम् [एतत् त्वया कृतम्].

(7) **Construe** :—अयं मम भित्रम् इति निवृतचित्तवृत्तिं, विश्रम्भतः त्वयि निवेशितसर्वकार्यम् तातं बन्धुजनाश्रुतोयैः सह निपात्य [हे] राक्षस, [त्वं] ननु अन्वर्थतः अपि राक्षसः असि ।

O Rākṣasa [not only in point of your name], even in point of the sense (अन्वर्थतः) [of the same], you are a rākṣasa —a demon. For, you have caused to fall dead (नि+पत् causal निपात्यति, gerund निपात्य) [my] father who had the disposition (वृत्तिः) of his heart all quite happy (निर्वृत) at the thought 'this [Rākṣasa] is my friend.' He had entrusted to you, left entirely to you, all undertakings out of confidence (विश्रम्भतः) in you. निवेशितानि सर्वाणि कार्याणि येन तम्. Along with [my] father, there fell on the ground the profuse tears (अश्रुतोयैः the plural brings out the copiousness of the tears) of the group (जन) of his relatives. तातं निपात्य राक्षसः असि = तातस्य निपातनात् राक्षसः असि. There is thus काव्यलिङ्ग contained in the verse. अश्रुतोयैः सह तातं निपात्य makes the verse an instance of सहोक्ति. Read सा सहोक्ति: सहार्थस्य बलादेकं द्विवाचकम्. The fall of मलयकेतु's father is to be literally understood and so also the fall of his kinsmen's tears. Only there is a slight exaggeration, for it is *impossible* that पर्वतेश्वर's body and the tears of his relatives could have fallen simultaneously. Some time, however small, was taken by the tears of the relatives of पर्वतेश्वर to appear in their eyes, after पर्वतेश्वर's fall on the ground, and *then* did the tears fall to the ground themselves. The verse proves how राक्षसः was not नामतः but अर्थतः also राक्षस, as he killed the one who regarded him as his friend, one who entrusted all his work to him ! The metre of the verse is वसन्ततिलका..

5, 7, 1-3 भागुरायण is quite alert and is afraid that incensed as मलयकेतु was he would cause राक्षस to be killed. But भागुरायण's master had instructed him to preserve the life of राक्षस. भागुरायण is resourceful and he requests the Prince to occupy the seat as he has to say something which the Prince should kindly hear. 5-8 भागुरायण points out to मलयकेतु that in the case of statesmen interested in active politics

(अर्थशास्त्रे व्यवहारः येषां ते or व्यवहर्तु शीलं येषां ते), there are not any fixed friends, enemies and neutral persons. The statesmen have no choice (न स्वेच्छावशात्) of their own in the matter. It is the object of the moment that decides who would be their सित्, who would be their अरि, and who would be regarded by them as a neutral उदासीन. Now in those days राक्षस wanted सर्वार्थसिद्धि to be the king. And as his majesty पर्वतेश्वर was stronger even than बन्द्रगुप्त, राक्षस regarded पर्वतेश्वर as a great enemy, a great source of obstruction to the achievement of the end (महान् अरातिः अर्थपरिपन्थी). That need not be regarded as a very great crime of राक्षस.

(8) Construe :— अर्थस्य वशात् मित्राणि शत्रुत्वं शत्रून् च मित्रत्वम् उपानयन्ती नीतिः जीवत् एव पुंसः अस्मृतपूर्ववृत्तं जन्मान्तरं नयति ।

(नीतिः) leads friends to the position (त्वं) of enemies and enemies to that of friends. In politics our friends of yesterday are our enemies to-day and our enemies of yesterday are our friends to-day. *Niti* thus leads men, even while alive, to another birth in which the previous happenings are not remembered. Man's 'karma' according to the Vedanta system takes him from one existence to another (जन्मान्तर) and in the latter existence a man cannot recall what happened in the former. *Niti*, however, is superior to *Karma*, as it makes men have a new existence while yet they are alive. Past enmities are forgotten—nay transformed into friendships. Past friendships assume the form of enmities !! (1) मित्रs become शत्रुs and (2) vice versa are विशेषs corroborated by the generalisation that *Niti* takes men to a new birth even while they are alive. Thus there is अर्थान्तरन्यास. उपानयन्ती = उपानयति इति हेतोः Thus there is काव्यलिङ्ग and as the same persons go from मित्रत्व to शत्रुत्व or vice versa i.e., as they occupy two places, in order, there is पर्याय अलंकार also contained in the verse. The verse is couched in the इन्द्रवज्रा metre.

5,8,1-2 राक्षस should not be rebuked (उपालभनीय—worthy of being rebuked) in this matter. Considerations of राजनीति require that राक्षस be kept in service and on our side till the kingdom of the Nandas is won. Later, the Prince is

at liberty to decide whether राक्षस should be retained or dismissed (lit, abandoned). This last is calculated to convince मल्यकेतु that भागुरायण is not partial to, does not hold a brief on behalf of राक्षस. 3-4 मल्यकेतु is so much impressed by भागुरायण's presentation of the case, that he himself adds that killing the minister at present would cause an unnecessary and embarrassing agitation among the members of the body politic (प्रकृतयः-तासु क्षोभः). This would render the achievement of victory dubious. Thus is the former minister of Nandas saved from what would have been but for भागुरायण's vigilance and resourcefulness capital punishment at the hands of his (राक्षस's) new ally. 6-11 An attendant brings news that the officers of the guard have brought a person, with a letter on him, trying to get out of the camp, without the necessary pass-port. On being ordered to usher the man in Siddhārthaka, bound down, is brought by the attendant into the presence of भागुरायण and मल्यकेतु.

(9) Construe :—गुणेषु आनयन्तै दोषेषु पराङ्मुखं कुर्वत्यै अस्मादृशजनन्यै स्वामिभक्त्यै प्रणमामः ।

In the स्वगत, सिद्धार्थक makes a salutation to devotion to the master which makes them see only the excellences (lit, brings them to the excellences) and ignore (lit, cause to turn their face away from) faults. Siddhārthaka too, like भागुरायण, is essentially a human being with the sense of decency still alive. He is aware that he is now going to betray minister Rākṣasa, who had given him shelter on being told that having offended Caṇakya he could not return to पाटलिपुत्र. [भागुरायण as well as सिद्धार्थक, paid agents of चाणक्य, were not altogether blind to moral consideration. Their fault was, as they themselves were conscious that they had sold themselves to their employer. If they were equal to the task of considering the whole moral question, perhaps they would not have stated anything like V. 4 and V. 9. At any rate the idea that the ethics of the Mudrārākṣasa are the ethics of scheming politicians with no scope for or trace of the common man's views is a position that is untenable. Read in this connection, Introduction pp 25-27 'The Ethics of the Mudrārākṣasa']

5, ६, २-३ भागुरायण inquires whether the man brought before him is a stranger (आगन्तुकः) or and employee of some one from the camp itself. ४-५ Siddhārthaka answers the question himself 'saying he is a servant of minister राक्षस. ६-८ To the question 'what made him go out of the camp without the मुद्रा' his answer is that the importance of the mission made him leave in a hurry. ९ भागुरायण cannot understand any important mission that makes one transgress the royal command. १०-१५ As asked by मलयकेतु भागुरायण takes away the letter from सिद्धार्थक, and preserving the seal of राक्षस (मुद्रां परिपालयन्), he opens it and shows it to Malayaketu. १५-२३ The letter is read by the Prince. At the beginning there is the customary auspicious स्वस्ति. Some one, from somewhere, writes to some particular or exalted (विशेष) person : In removing our rival, the one telling the truth has shown his indescribable adherence to truth. The one telling the truth should now give gratification to these friends of ours, alliance with whom has already been broached (प्रथमम् उपन्यस्त) or better with whom an alliance of the nature of *Stipulation Alliance*, as they stipulated for something (later we see it is territory, elephants and horses or treasure) which was promised to be bestowed on them by the addressee of the letter, has been made. Thus from the latter's viewpoint the alliance was अः उपहारसंधि. 'गजानश्वास्तथा रत्नं सुवर्णं भूमिमेव च । दत्त्वा यःक्रियते संधिरूपहारः स उच्यते ! ' Thus favoured, these would destroy their present resort and resort to their benefactor. Some of them wants the treasure, some the elephants, and another the territory of the enemy. The set of three ornaments sent by the one telling the truth has been received. By the too, by way of a ceremonial accompaniment of the letter (लेखस्य अशून्यार्थम् — lit, with a view to making the letter not quite insignificant) something is sent which may [kindly] be received. This most reliable person (आसत्य, [bringing the letter], Siddhārthaka, is the one from whom, the oral clue (वाचिकम्) should be heard.—On the reading being completed the Prince asks भागुरायण, 'how do you find the letter—what kind of letter is this?'—२४ भागुरायण inquires of सिद्धार्थक the name of the addressee (कस्य addressed to whom ?) :-२७ सिद्धार्थक's 'I don't know' is not accepted by भागुरायण. 'You are

conveying the letter and don't know to whom it is addressed.' To the question 'who is to listen to the oral clue from you?' सिद्धार्थक's partial answer is 'by you' completing which he says, 'seized as I am, I don't know what I should say' 31-40 भागुरायण is angry and orders सिद्धार्थक to be taken out and beaten till he told the truth. A casket fallen from his arm pit as he was being belaboured is brought in. This too bears the seal of राक्षस. मलयकेतु guesses 'this must be the ceremonial accompaniment of i. e. ornament sent with the letter. भागुरायण opens the casket preserving the seal and मलयकेतु recognises the ornament sent by himself to राक्षस, having taken the same off from his (मलयकेतु's) own person. मलयकेतु's guess takes a concrete shape; evidently the letter is addressed to Chandragupta. भागुरायण causes सिद्धार्थक to be beaten again. The latter craves for freedom from fear and saying 'he would tell the whole thing to the Prince himself' states 'Having given me this letter, I was sent by minister राक्षस to चन्द्रगुप्त.' The oral clue is next demanded by मलयकेतु. सिद्धार्थक, gives it: My dear friends, these five kings Citravarmā etc. are already full of affection for you. The first three are desirous of the territory of मलयकेतु, the last two his elephant force and treasury. You have already given me gratification by removing Cānakya. May these five be delighted by the accomplishment of their desire, stated earlier.'

68 मलयकेतु, is shocked to learn that वित्रवर्मी etc. too hate him. He cannot wait. He orders the female door-keeper to convey to the minister i. e. to राक्षस, that he (the Prince) wants to see him (राक्षस).

राक्षस is anxiously thinking about the army at his disposal and is not quite satisfied about it as it is filled with Chandragupta's soldiers (भद्रमण्ट etc.).

(10) Construe:—यत् साध्ये निश्चितम्, अन्वयेन घटितम्, सप्त्वे स्थितिं विभ्रत्, विपक्षतः च व्यावृत्तं मवति, तत् साधनं सिद्धये मवति; यत् स्वयम् एव साध्यम्, उभयोः तु स्वयम्, पञ्चे विश्वदं च, तस्य [साधनस्य] अङ्गीकरणेन वादिन इव स्वाभिनः निप्रहः स्यात्।

The verse teems with technical terms used by the followers of the न्याय and वैशेषिक systems while setting forth the 'syllogism'. A king (स्वामी) is compared with a person who is arguing (वादी) and the instrument (साधन) i. e. the 'middle term' that would help the वादी or the debator and the army that will help the king secure his object, are described with words having a double meaning in lines 1 and 2. And the 'middle term' that would lead the debator to defeat in arguing (निप्रह), as also the army that will lead the king to defeat on the battle-field are described, again with double meaning words, in lines 3 and 4. The whole exposition of 'syllogism' as it is set forth in works on logic in Sanskrit cannot and need not be given here. But it would be found helpful to the understanding of the verse to grasp the details that follow :

(1) पर्वतः वह्निमान् । (2) धूमात् । (3) यत्र वह्निः तत्र धूमः । यथा महानसे । (4) वह्निव्याप्तधूमवान् अयं पर्वतः । (5) तस्मात् पर्वतो वह्निमान् [or (3) यत्र वह्निभावः तत्र धूमभावः । यथा हृदे ।] is a typical instance of syllogism as given in Sanskrit works. Here पर्वत is the पक्ष or the *minor term* ([Socrates -like in the stock instance of syllogism in western logic

'Men are mortal
Socrates is a man
∴ Socrates is mortal'

वह्निमान् 'fiery' is the साध्य or *major term* ('mortal' like) to be proved of the minor term, and धूम or smoke is the साधन 'middle term' ('man' like).

Whatever is smoky is fiery
The mountain is smoky
∴ The mountain is fiery.

is not enough in पर्वतमान्. But a *similar instance* (सप्तक) where both the middle term (smoke) and the major term (fire) are present, like the kitchen (महानस) too must be pointed out. Not only that, in an अन्वयव्यतिरेकी हेतु where the major premise can be

Wherever there is not—fieryness,
there is not—smokiness (as in a tank)

a *dissimilar* instance (विपक्ष), must be pointed out. And the middle term must be सप्त्वे स्थित but विपक्षाद् व्यावृत्त i.e. smoke must be present in kitchen' where fire too is present, but it must *not be* present in a lake or tank, where there is no fire.

The first two lines of the verse would then mean : The middle term which is definitely (निश्चित) known to be connected with the major term (smoke known definitely to be connected with fire, there being no doubt about the matter), which is well formed (घटित) thanks to the rule of invariable concomittance in presence (यत्र धूमः तत्र वह्निः), which has a stand on, which dwells in, a similar instance सप्त्व (यथा महानसे where both smoke and fire are present), which is absent from (व्यावृत्त) a dissimilar instance (यत्र वह्निभावः तत्र धूमाभावः यथा हृदे — in a tank full of water there being neither fire nor smoke), that [middle term] leads to the establishment of the desired conclusion viz. पर्वतःवह्निमात् ।

Of the army (साधन), the first two lines can thus be understood. The army (साधन) which is *definite* about its objective, well formed i. e. strengthened or reinforced (घटित) by unity (अन्वय—one following another i. e. all being agreed), which stands close to the one of its own side (or party) (सप्त्वे स्थिति विप्रत्), turning away from the one who is hostile [or belonging to the opposed group], (विपक्षतःव्यावृत्तम्)—that army leads [the king] to victory (सिद्धिः).

The 3rd and 4th lines understood of the middle term would mean : the middle term which is itself yet to be obtained (साध्यम्) or established [in regard to its capacity to prove the major term of the minor term], which is equally present in both i.e. सप्त्व and विपक्ष, which [further] is opposed to the minor term i. e. proves exactly the opposite of साध्य of the minor term, by the acceptance of that middle term there would take place the defect (नि-प्रह) of the debator.

Pertaining to the army, the 3rd and the 4th lines

would mean : the army (साधन) which itself is yet to be proved efficient (स्वयम् एव साध्यम्), which is similarly disposed (तुल्य) to both a friend as well as a foe, which is opposed to the side or cause it represents (पक्षे विरुद्ध)—by the acceptance of such an army, there would be the seizure, the निप्रह, i. e. defeat of the master i. e. the king [at the hands of his enemy].

[It may be pointed out incidentally that a valid syllogism would be possible if (1) the middle term is predicable of the minor term (२), if it be present in सपक्ष, (3) if it be absent from विपक्ष (4) if it be अवाधितविषय no higher means of knowledge such as Direct Perception sublating it (5) and if it has no rival हेतु (अस्तप्रतिपक्षत्वम्). Of these (1) may be understood by implication, (4) and (5) are referred to by साध्ये निश्चितम् (२) is referred to by विभ्रत् सपक्षे स्थितिं and (3) by व्यावृत्ते च विपक्षतः A fallacious हेतु is स्वयमेव साध्य, i. e. सत्प्रतिपक्ष and वाधित, a rival हेतु proving साध्याभाव, and a higher means of knowledge like the प्रत्यक्ष प्रमाण going against it. तुल्यभुभयोः shows that it proves साध्य as well as साध्याभाव i. e. is अनैकान्तिक and also विरुद्ध. पक्षे विरुद्धम् points out that it is असिद्ध]

As the स्वामिन् is compared to वादिन्, there is उपमा in the verse. As the many terms detailed above are used in two senses (साधन etc.) there is श्लेष also present here. The metre of the verse is शार्दूलविक्रीडित.

5, 10, 1-2 राक्षस changes his thought. As the causes of disaffection of such malcontents who have joined the army at the disposal of राक्षस are already known and as those malcontents have already accepted our secret overtures (उपजाप)–Rakṣasa feels it unnecessary to have any misgivings about राक्षस and मलयकेतु the arrangement regarding the formation of the divisions of the army to be adopted now that Kusumapura is coming closer day by day.

(11) Construe :—स्वशमगधगणैः सैन्यैः व्यूहा माम् अनुपुरस्तात् प्रस्थात्यम्; सयवनपातीभिः गान्धारैः मध्ययाने प्रयत्नः संविधेयः; चीनदूणैः संभृताः वीराः शकनरपतयः पश्चात्तिष्ठन्तु; कौलूताचश्च शिष्टः राजलोकः कुमारं पथि परिवृण्यात्।

The Khas'a and Magadha hosts with their armies arranged are to be at the fore-front, with राक्षस leading them; tribes from Kandahar along with the Ionian chiefs are to make an effort to march in the middle; the S'aka kings strengthened by the Chinese and the white Huns are to bring the rear, while मल्यकेतु is to be surrounded [for safety obviously] by the five kings Kaulūta (Citravarma) etc. on the way. विशाखदत्त does not care much for chronology here and jumbles together several tribes though it is doubtful whether all of them were there in the days of Candragupta (Maurya). The Khas'as are assigned to the north-eastern part of Bengal. 'Magara', rather than 'Magadha', suggested by Mr. Telang would mean the forefathers of the Gurkhas of Nepal. The Chinese, Ionians and white Huns came into India—though not all of them at the same time. The metre of the verse is स्त्रव्यरा. 2-12 The female door-keeper of मल्यकेतु appears and conveys his word to राक्षस. The latter recalls that मल्यकेतु had sent him ornaments and causes one of those purchased by S'akaṭadāsa to be brought to him. On the servant's doing so, राक्षस puts the ornament on and starts with a view to going to that part of the camp where मल्यकेतु could be seen. Little does he know what havoc the ornament he has put on is going to play in the near future.

14-15 राक्षस expresses the thought that a position of authority is a great source of apprehension even to a person who is absolutely innocent.

(12) Construe :—सेव्यात् भयं तावत् सेवकजनम् अभिनिविद्यते ; ततः प्रत्यासन्नात् [भयं] हृदये एव च निदितं भवति, ततः अध्यारूढाणां पदम् असुजनदेवजननं [भवति] ; सोच्छ्रायाणां गतिः अनुकूलं पतनं कल्यति ।

To begin with there is fear of the one to be served i. e., the master (सेव्य) that seizes the person who serves (सेवकजन). Next there is fear of the one who is the favourite प्रत्यासन्न (lit. one very closely situated with p. p. of प्रति + आ + सद्) of the master which enters the very heart of the servant. Further, the position (पदम्) of those who have risen very high (अध्यारूढ) produces malice among the wicked people (असुजनानां दुष्टानामिति यावत् द्वेषस्य जननम्). The course (गतिः)

of those who are possessed of an elevation of those who are exalted—ever has a fall quite imminent (अनुकूल—lit. favourable). कल्यति lit. understands, regards. राक्षस is obviously speaking of himself (सेवकजन) and मलयकेतु. But as he has referred to a class of persons to which he belongs and again to a class of persons to which (मलयकेतु) belongs, the figure of speech in the verse is अप्रस्तुतप्रशंसा. The metre of the verse is शिखरिणी.

5, 12 The female door-keeper requests राक्षस to approach the Prince. Rākṣasa has a look at the latter and describes him in verse 13.

(13) Construe :—शून्यत्रात् अपरिणीततद्विशेषां निश्चलाङ्गां दृशं पादामे अवधाय दुर्व्वाणां कार्याणां गौरवेण नम्रं कृतम् इव वक्त्रेन्दुं करेण वहति ।

The Prince has fixed his eyes (दृशम् lit. sight) on the fore-part (अग्र) of his feet. The eyes have not perceived the particulars (विशेष) of that i.e. its object, the fore-part of the foot, due to the vacant nature (शून्यत्व) of the gaze. He is holding his moon-like face (वक्त्रम् इन्दुः इव) by i.e. on the palm of his hand. The face is made to bend low by the heavy responsibility (गौरव) as it were of the missions difficult to carry out [that the Prince has undertaken]. The eyes are absolutely motionless focussed vacantly as they are on their object, the fore-part of the feet. The face resting on the palm of the hand, its being bent low, the gaze being vacant, fixed on the object thereof, and being altogether steady or motionless, is a graphic description of the Prince [doing credit to a painter]. There is, therefore, स्वभावोक्ति in the verse. वक्त्रम् इन्दुः इव as shown above introduces an उपमा into the verse. 'The face is bent low as though on account of the heavy nature of the responsibility of the many missions undertaken' contains उत्तेक्षा in it. The metre of the verse is प्रहर्षिणी. 5, 13, 3 मलयकेतु says he was upset as he was seeing the अमात्य after a long period of time, i.e. as he was denied the pleasure of seeing him for a long period of time. 4-5 राक्षस understands the implied blame that रास did not present himself to मलयकेतु for long and apologetically explains 'as I was busy making counter-

arrangements i. e., taking precautionary measures, I was detained and thus made to have this rebuke (उपालम्भ) from the Prince ! 6-9 मल्यकेतु learns the measures in detail and is shocked to find out that those very kings who wanted to please Candragupta by slaying him (मल्यकेतु,) as revealed by the letter snatched from Siddhārthaka, were to have him hemmed in on all sides. He does not express this in so many words, but prefers to keep the shock to himself. 10 Aloud, मल्यकेतु asks whether there is any one going to or coming from Kusumapura [as an emissary, of course]. 12-13 राक्षस is almost elated at the prospect of Candragupta severed from Cāṇakya being at his mercy and Kusumapura being exposed to an attack which would surely bring राक्षस and his side victory and so naturally observes: now the purpose of going to or coming from the city is over; we would ourselves go there, ere long. 14— मल्यकेतु's 'well is this known' uttered to himself, is significant, showing that he has understood 'the purpose is over' to mean, 'I (राक्षस) shall make an alliance with Candragupta. on your (मल्यकेतु's) having been slain by the five kings', though राक्षस never had anything of the sort in his mind. मल्यकेतु puts a straight question 'why was this man sent by the minister with a letter?' 16 राक्षस is taken aback. He cannot understand what सिद्धार्थक is about to do. 18-19 'As I was being beaten, it was not found possible to maintain the secret,'—the explanation (1) given by सिद्धार्थक only makes matters worse for राक्षस who, therefore, says 'I do not understand what this secret you refer to is'. 23-24 मल्यकेतु ascribes what he considers to be a cryptic utterance of सिद्धार्थक to his sense of shame [at having failed to guard the secret] or fear [at the thought of the punishment that राक्षस his master would mete out to him] and therefore bids भागुरायण tell राक्षस what had happened. 25 भागुरायण tells राक्षस that सिद्धार्थक told the Prince and himself (भागुरायण), 'The minister gave a letter and the oral clue of the same and sent me to चन्द्रगुप्त'. 27-30 'Is this true?'—to this question of राक्षस सिद्धार्थक's reply is 'I told so when I was being beaten' and राक्षस naturally asks 'what would a man being beaten not tell?' मल्यकेतु asks भागुरायण to show the letter to राक्षस about which राक्षस says 'this is a

clever device employed by the enemy.' मल्यकेतु asks—'But the minister sent a ceremonial accompaniment, an ornament, too; how then can this be a device of the enemy?' 36-37 राक्षस's reply though true to a letter, under the circumstances only goes against him. 'On some occasion of gratification I gave away this ornament the Prince had sent to me to सिद्धार्थक.' 38-39 भागुरायण seizes the opportunity to blame राक्षस—'such a man was made the recipient of such an ornament, especially one that was sent by the Prince !!' 40 The evidence of the ornament has gone against राक्षस. मल्यकेतु has not forgotten the 'oral clue' 'which too, like the ornament and the letter was given by you (राक्षस)' he means. 41-43 राक्षस's denial of the letter being given by him and therefore his pleading ignorance of the oral clue are of no avail. 'whose signet-ring i.e. seal is this?' मल्यकेतु asks. 43 राक्षस falls back on the explanation that the wicked can fabricate a counterfeit seal too. 44-45 भागुरायण deals the last blow by getting the information regarding the person who wrote the letter—S'akaṭadāsa and राक्षस is compelled to own 'if it is written by S'akaṭadāsa, it is written just by me' i.e. 'I can be held responsible for it.' 49—60 मल्यकेतु wants विजया to go do S'akaṭadāsa and bring him into his own presence. भागुरायण plays his part superbly. Generalising from his own case, he says Minister Cāṇakya's spies would never say anything vague or not definite. He hits a plan to avoid S'akaṭadāsa's coming before मल्यकेतु, and preclude his saying something which would be favourable to राक्षस for aught one knew. Thus his question '‘भद्र सिद्धार्थक, केनायं लिखितो लेखः’' asked to throw the whole responsibility on शक्टदास and राक्षस, would be understood as having decided (निश्चित) the matter finally. So he says—'S'akaṭadāsa never would own in राक्षस's presence that the letter was written by him. Let another writing of his be brought.' Another writing in S'akaṭadāsa's hand as also the signet-ring (seal) of राक्षस are brought. 61 मल्यकेतु has a look at both and says the letters (in the letter snatched from सिद्धार्थक and this other writing of शक्टदास) tally. There is agreement between the two. 62-63 This is a terrible blow to राक्षस—one for which he never was prepared. The letters agree all right, he obser-

—; but S'akaṭadāsa is my friend and that he should have written them both, this has no reasonable explanation (न संवदन्ति). S'akaṭadāsa is my dearest friend. He wrote the letter in which Candragupta is requested to favour the five kings. This is something inexplicable. राक्षस, therefore tries to guess how S'akaṭadāsa must have written the letter.

(14) Construe :— चलेषु अर्थेषु न अनपायिषु यशःसु लुधेन विस्मृत-स्वामिमक्तिना पुत्रदाराणां स्मृतं स्यात् ।

Can it be (कि नु) that S'akaṭadāsa was attracted by flitting things (चल अर्थ) and not by fair name that knows no end (अन् + अपाय + इन्.) and that having forgotten his devotion to the master (Nanda) he remembered, not without anguish (the force of genitive in पुत्रदाराणाम्), his wife and son (or sons) ? लुधेन = लुधत्वात् ; विस्मृतस्वामिभक्तिना = विस्मृतस्वामिभक्तित्वात्. There is thus काव्यलिङ्ग contained in the verse चलेषु as also अनपायिषु adjectives qualifying अर्थेषु and यशस्सु are significant (साकृत्) and therefore there is परिकर अलङ्कार too present here. The ephemeral weighed with S'akaṭadāsa, not the enduring, is what राक्षस guesses. The metre of the verse is अनुष्टुभ्. 5,1-1 राक्षस has no doubt about the matter.

(15) Construe :— मुद्रा तस्य क्राङ्गुलिप्रणयिनी [आसीत्], सिद्धार्थकः तत्सुहृत् [अभवत्], इदं प्रयोगाश्रयम् अपरलेख्यसुचितं लेख्यं तस्य एव, भेदपद्मभिः परः सार्थं संधाय भर्तुस्नेहपरङ्गमुखेन शक्येन कृपणं चेष्टितम् [इति] सुव्यक्तम् ।

(1) The signet-ring of राक्षस used for the purposes of the seal (मुद्रा) was ever in close contact with [lit, habituated to love] the finger of his hand i.e. S'akaṭadāsa's hand. It was, that is to say, ever in S'akaṭadāsa's possession. (2) Siddhārthaka has been S'akaṭadāsa's friend. This letter (लेख्यम् writing) the very basis of the device [of the enemy] is indicated to be just his by another writing of his. It is therefore quite manifest or obvious that S'akaṭa(dāsa) having made an alliance with men on the side of the enemy (परः), skilled in [bringing about a] split, this miserable behaviour was embraced (कृपणं चेष्टितम्), having turned his back (पराङ्गमुख) on the affection for his master. This is pretty

evident (सु—व्यक्तम्). (1) and (१) are the indications that lead to the inference in lines 3 & 4. पराङ्मुखेन = पराङ्मुखत्वात् and प्राणार्थिना = प्राणार्थित्वात्. There are thus both अनुमान and काव्यलिङ्ग contained in the verse. The verse is couched in the शार्दूलविकीर्णित metre.

5, 15, 1.3. मलयकेतु looks at the ornament worn by राक्षस and asks whether it is one from the three ornaments sent by the illustrious one (i. e चन्द्रगुप्त) which reached राक्षस's hand. Observing most minutely he is surprised to see the ornament to have been one formerly worn by मलयकेतु's father. He asks राक्षस to explain how and from where he came to possess the ornament. 5, 15, 4 राक्षस answers he came to have it, thanks to the purchase of the same. 5-9 the female door-keeper re-cognises the ornament as the one worn formerly by Parvates'vara.

15-1 Malayaketu is deeply affected and he addresses his departed father :

(16) Construe ;—[हे] कुलमूषण, मूषणवृद्धभस्य तव एतानि तानि गात्रोचितानि मूषणानि यैः मुखचन्द्रकृतावभासः नक्षत्रवान् शरत्समयप्रदोष इव शोभितः असि ।

[Dear father] ornament of [our] family,' says Malayaketu, 'here are those ornaments becoming (उचित lit. suitable to, fit for, your limbs (गात्र). You were so fond of ornaments. By these ornaments you, made lustrous by your moon-like face, appeared to advantage (शोभितः), like the hour (समय) of evening in autumn (शरत) made lustrous by the moon at its commencement and possessed of constellation, (नक्षत्रवान्). The idea is that the ornaments brightened the moon-like face of Parvats'vara and made him appear to advantage, like the evening hour in the autumnal season, with brightness (अवभास) secured (कृतः अवभासः = यस्य) by the moon appearing at its beginning (मुखे चन्द्रः—प्रारम्भे दृश्यमानः चन्द्रः), and having constellations [which too appear in the sky at the time]. शरत is chosen on purpose. For, the beauty of the moon and the constellations is at its best in that season, with the sky absolutely clear. मुखे चन्द्र इव तेन कृतः अवभासः यस्य सः (going with पर्वतेश्वर)

मुखे चन्द्रः तेन कुर्तः अवभासः यस्य सः (going with the शरत्समयप्रदोष). प्रदोष—evening. There is resemblance between (1) पर्वतेश्वर and प्रदोष, (2) भूषणानि and नक्षत्राणि and (3) the moon-like face of पर्वतेश्वर and the moon appearing at the commencement of the evening time in autumn. The figure of speech contained in the verse is उपमा. There is श्लेष also present in this last viz., (3) as मुखचन्द्रकृतावभासः is understood differently of पर्वतेश्वर and प्रदोष.

5, 16 1 In his स्वगत, राक्षस is convinced that the ornaments must have belonged evidently to पर्वतेश्वर, as मलयकेतु said they were formerly worn by पर्वतेश्वर. Aloud he explains, if what he says can be regarded as an explanation, that those ornaments too were sold to him (and his people अस्मासु) by merchants employed by Cāṇakya for that purpose. This was hardly convincing from the point of view of मलयकेतु, especially as it has come after (1) शत्रोः प्रयोग एषः (i. e., the letter) 'कपटमुद्रामुत्पादयितुं शक्तुवन्ति धूर्ताः', (2) the संवाद of the handwriting of the letter and another writing of शक्तदास, and (3) the identity of the signet-ring used for the seal on the letter under consideration and the signet-ring of minister राक्षस. Naturally does Malayaketu ask (5, 16, 3-4) 'How can the acquisition of these, *formerly* worn by [dear] father, especially that were in the possession of चन्द्रगुप्त, be considered to be reasonable when it is said that they were purchased? Candragupta selling ornaments, and even then selling those worn by Parvatesvara is unbelievable. The passage contains प्रश्न अलंकार (कथं युज्यते—नैव युज्यते). There is परिकर also present here as तातेन धृतपूर्वाणां, विशेषतः चन्द्रयुपहस्तगतानाम् are साकृत (i. e. साभिग्राय or significant) विशेषण. The implication is obvious. There must have been a conspiracy between चन्द्रगुप्त and राक्षस and the passing of ornaments worn by पर्वतेश्वर must have been the price paid by चन्द्रगुप्त to राक्षस for what the latter was expected and presumably had promised to do in regard to मलयकेतु. अथवा shows the change of thought. 'No no—I should not say, how can this acquisition by purchase be reasonable? It is just reasonable' bitterly does the Prince observe. The reason for the observation follows in 5, 17.

(17) Contrue :—कर्त्रेण भवता अधिकं लाभम् इच्छतः विक्षेतुः चन्द्रगुप्तस्य वयम् एतेषां [भूषणानां] मूल्यं कल्पिताः ।

Chandragupta who is the selling party (विक्रेता) wants to have a huge amount of profit in the bargain. To oblige him, by you, with your [characteristic] cruelty (कर्त्रेण भवता), we were fixed up (कल्पिताः) as the price मूल्यम् ! In the bargain, the selling agency is चन्द्रगुप्त, the purchaser (or customer) is राक्षस. The commodity for sale is the ornaments of पर्वतेश्वर. The selling agency wants to realize huge profits. The customer too readily accepts to oblige the seller.; and fixes up and is willing to pay a disproportionately big price viz. मूल्यकेतु himself. Obviously the customer has not much to lose from his pockets. Here is an obligation he can do to the seller at the cost of the price fixed viz. मूल्यकेतु. If अधिकं लाभमिच्छता is the reading in line 1 it would be an adjective qualifying ' you ' [i. e. राक्षस], desirous of more profit. This great profit would by implication be the position of the Prime minister of Chandragupta. Obviously only a person with राक्षस's cruelty could have gone in for and completed such a bargain. The figure of speech is अनुमान, as मूल्यकेतु infers the nature of the whole bargain. कर्त्रेण may be understood as being equal to कर्तुः भवान् इति अः ; in which case the verse would illustrate काव्यलिङ्ग also. The metre of the verse is अनुष्ठुभ्.

5, 17, I राक्षस realises that the device employed by the enemy, the plan set afoot by the enemy (शत्रोः प्रयोगः), has proved to be very systematically arranged [सु+स्त्रिः to cling well, hold together well]. Each part well holds the rest, all having been combined harmoniously. The perfectness of the plan is described in verse (18), introduced as it is with a ' why (कुतः):'

(18) Contrue :—अयं मम लेखः न इति इदं उत्तरं न [शक्यम्] यतः [तदुपरि वर्तमाना] मुद्रा मदीया [अस्ति] ; शक्टेन सौहार्दे खण्डितम् इति एतत् कथं अद्वेयं [स्यात्] ? कः नाम । नरपतौ मौर्ये भूषणविकरयं संभावयेत् ? तस्मात् अत्र संप्रतिपत्तिः एव वरम् न [किंचन] ग्राम्यम् उत्तरम् ।

(1) " I can not make a reply using the words ' this is

not my letter' for, the seal on it is one made with *my* signet-ring. (2) If I say शकटदास betrayed me, having thus [abruptly] terminated our friendship, how would that be believable? In the absence of convincing proof I can not accuse शकटदास thus showing he is responsible for the whole matter. (3) Who ever would consider the sale of ornaments possible on the part of मौर्य who is the lord of men? 'Why should the sovereign ruler, of all others, sell ornaments?' this is what people are sure to ask. The best course (वरम्) therefore (तस्मात्) is (सं+प्रति + पद i. e. to acccpt) to admit or own the entire responsibility for the letter and all it contains. Read 'भुत्वामियोगं (i. e. charge) प्रत्यर्थं यदि नं प्रतिपद्यते । (admits) सा तु संप्रतिपाति: स्याच्चास्त्रविद्धिरुद्धृता । Under the circumstances (or in this matter) (अत्र), no rustic (ग्राम्य) reply calculated to deny the guilt is possible. कथं श्रद्धेयम् = नैव श्रद्धेयम् (प्रश्न अलंकार) which is repeated in line 3 'who would think sale of ornaments possible on the part of the lord of men?' नरपतौ is a significant विशेषण. Thus there is परिकर also in line 3. The metre of the verse is शार्दूलविक्रीडित.

5, 18, 1 While राक्षस is thinking of admitting the guilt मलयकेतु says, 'this is what I ask the *Noble* one—' 2 राक्षस says he has now turned out to be (lit., become) a *not-noble* (अन्+आर्य) or why an *ignoble* person.' मलयकेतु would do better to ask one who is noble.

(19) Construe :—असौ मौर्यैः । तव] स्वामिपुत्रः, अहं तव परिचरण-परः मित्रपुत्रः [अस्मि] [स्वमतम् अनुगतः] सः तुम्यं अर्थस्य दाता, त्वं तु मम्यं स्वमतम् अनुगतः ददासि ; तत्र ते सचिवपदं सत्कारपूर्वं दास्यं ननु, अत्र ते स्वाम्यम् ; पुनः कस्मिन् अधिकतरे स्वार्थे समीहा त्वाम् अनार्यो करोति ।

(1) The son of Murā i. e: Candragupta is the *son of your master* while I am your *friend's son*, intent on serving you in all ways (परि-चरण). (2) He gives you money [as he pleases i. e., you have no choice or voice in the matter]. You, however, give me the same the way you choose (lit., following your own view स्वमतम् अनुगतः). (3) The position of minister there is for you indeed *slavery* (दास्यम्) attended (lit. preceded) by honour 'dignified serfdom' in other words. Here you have sole *mastery* over everything. Eager desire

for what greater self-interest again, is it that makes you, ' ignoble ? ' When your friend's son waits on you, when you decide what amount of money he is to get, when you are the sole master here, I fail to understand really what prompts you to behave in this ignoble manner and to please or flatter Candragupta.

आर्य is 'कुलं शीलं दया दानं धर्मः सत्यं कृतज्ञता । अद्वोह इति यस्मिन्.' अनार्य is the opposite of this. The metre of the verse is सम्बरा.

5, 19, 1 राक्षस answers— 'By you is the dicision given while saying (व्याहारिणा) something that does not stand to reason. In other words, there is no self-interest that can make me so mean. Your charge that I have become अनार्य is thus lacking proof. The verse after युधिष्ठिरव्यत्यय would read मौर्योऽसौ रवामिपुतः परिचरणपरोमित्रपुनः मम स्वं, दाता सोऽर्थस्य मद्यं स्वमतमनु-गतोऽहं तु तुभ्यं ददामि । दास्यं सत्कारपूर्वं ननु सचिवपदं तत्र मे स्वाम्यमत्र, स्वार्थं कसिन्समीहा पुनरधिकतरे मामनार्यं करोति ॥ the evident reply of the question in the last line being 'न करिंश्चिदपि.'

5, 19, 2 मल्यवेतु quietly asks, pointing out the letter in S'akaṭadāsa's hand and with Rakṣasa's seal on it and the basket containing the ornament previously given by him (मल्यकेतु to राक्षस for wearing— 'What is this ? ' 3 Rakṣasa is helpless as he has been overwhelmed by the evidence against him and with tears answers— ' the wanton sport (विलसित) of Destiny '.

(20) Construe :—परिभावधामनि भृत्यत्वे सति कृतवेदिनां कृतधियां येषां प्रयूणां स्नेहात् पुत्रेभ्यः वयं न मिन्नाः, लोकस्य परीक्षकाः ते क्षितिभृतः येन पापेन क्षताः, पुंसां प्रयत्नच्छिदः तस्य विधेः इदं विपुलं विलसितम् ।

This is the ample (विपुलं) sport of that Destiny which cuts off i. e., undoes the efforts of men—of that Destiny—the evil one (पाप), by whom have been killed those well-known (ते) rulers of the earth [—the Nanda's] who were [competent] judges (परीक्षकाः) of people. Though our (Rakṣa-
sa's, relation to them was that of a servant (भृत्य—त्व), the abode (धाम) of insults—a rich source of insults inflicted by the master—, of disciplined or trained minds (कृताधीः) येषां ते

तेषां कृतधियां.) and grateful (कृतं विद्नीति कृतवेदिनः तेषां कृतवेदिनाम्) that they were, they did not consider us [in any way] different from their sons. They treated us precisely in the way they did their sons! Destiny that could wantonly destroy them is only expected to continue working havoc, and here has it achieved what it wanted to. सति स्नेहात्, कृतवेदिनां कृतधियां, विपुलं विषेविलसितं are alliterations worthy of attention. The प्रसाद (perspicuity) of the verse is transparent. ते लोकस्य परीक्षकाः suggests that मलयकेतु has no judgment of men so very necessary for success as a king. The metre of the verse is शार्दूलविक्रीडित.

5, 20, 1-2 This was more than मलयकेतु could bear. Angrily he asks : 'Are you trying to conceal the truth even now? This is the wanton sport as you put it (फिल), of Destiny and not of (your) greed !' Malayaketu is almost beside himself with rage and addresses राक्षस as 'o ignoble [wretch]—

(21) Construe :— [हे] कृतधनं तीव्रविषप्रयोगविषमां कन्यां कृत्वा त्वया मम विश्रम्भप्रवणः पिता पुरा कथाशेष्यतां नीतः ; संप्रति मन्त्राधिकारे आहितगैरवेण भवता एते वयं प्रलयाय रिषौ मांसवत् विकरेतुं प्रारब्धाः ।

'O you ungrateful one, you employed (कृता) a maiden terrible (विषमा) on account of her having assimilated poison in her system and killed my father inclined [ever] to [reposing] confidence [in you] thus reducing him to the state of remaining in talks only [as he no longer lived after your having succeeded in murdering him]. कथा शेषः यस्य सः कथाशेषः तस्य भावः कथाशेषता ताम्] ! Now you have set a high value (आहितं गौरवं येन सः तेन आहितगैरवेण) on the office of [giving] counsel (मन्त्र) (to Candragupta) i. e., aspire to be the प्रधानमन्त्री of the enemy and have begun [already] to sell us for total destruction to him. In your eyes we are not much different from a lump of flesh (मांसवत्), a commodity for sale. Could there be anything more surprising [anything more painful] (अहो) than this? 'कथाशेषतां नीतः' is पर्यायिक for 'killed'. आहितगैरवेण = आहितगैरवत्वात् the cause of selling मलयकेतु to the enemy. This part of the verse, therefore, contains काव्यलिङ्ग. विश्रम्भप्रवणः may be regarded as a साकूत विशेषण. If this is how it is understood, the verse would illustrate परिकर also.

5, 21, 1 राक्षस says 'here there is a pimple grown over a boil', 'Difficulties do not come singly', nor do charges of wickedness against a man from whom his fortune has turned its face away. *Aloud*, राक्षस denies the charge that he killed पर्वतेश्वर but can not give any satisfactory answer to the question 'then who caused him to be killed?' Angrily does मल्यकेतु shout out 'Fate is to be asked and *not Jivsiddhi, the Jaina friar!*' 6-7 राक्षस says to himself Jivsiddhi too is Cāṇakya's spy. I must say, o alas! that even my heart has been taken possession of (स्वी-कृत, न स्वं अस्तं स्वं संपाद्यमानं कृतम्) by the enemies. Jivsiddhi was to Rākṣasa his very heart. But he too was helping the enemy !

7-13 Malayaketu, beside himself with rage, orders his attendant Bhāsuraka, to convey to his general S'ikharasena the command—the five kings चित्रवर्मी and other intimate friends of राक्षस, ever plotting against our person and desirous of pleasing Candragupta be killed instantaneously. The first three long for my territory. Let them be buried deep under earth [and thus have their longing for territory fulfilled]. वृत्र is a pit. The last two सिंधुषेण and मेघनाद wanted my elephant-force. Let them, as is but meet, be killed by [under the feet of] just an elephant. 13 The attendant goes out to convey the order to S'ikharasena. The vain glorious Prince proudly says, I am not given to killing persons by [creating] confidence [in them and then taking undue advantage of it]. You are at liberty to go and resort to चन्द्रगुप्तः.'

(22) Construe :—अहं त्वया समस् आगतौ विष्णुगुतं च मौयै च दुर्नेयं त्रिवर्गम् इव उन्मूलयितुम् ईशः ।

Malayaketu over-estimates his capacity. 'Single-handed I shall be capable of destroying Cāṇakya and Candragupta who would come and attack me, together even with you, like bad policy capable of destroying (lit uprooting) the group of the three human objects धर्म, अर्थ and काम. As is proved in act VII, मल्यकेतु's estimate about himself is unfounded. It is Cāṇakya's कुटिलमति that proves more than a match for मल्यकेतु's army and राक्षस's intellect as the two

have been split up now [by the forged letter and the casket of ornaments on Siddhārthaka's person]. Cāṇakya's confident prophecy ' यः प्रयुक्तः भेदः किलैष भवता सकलः स एव संपत्स्यते शठ तवैव हि दूषणाय । ' Act III, 31 (p. III text) has come true. The figure of speech in the verse is उपमा. The metre in which the verse is couched is अनुष्ठुभ्.

It is the vain-glorious nature of मलयकेतु that has spared राक्षस who otherwise would have met a fate similar to that of चित्रवर्मी etc. मलयकेतु has already observed that अमात्यवध would cause प्रकृतिक्षोभ. भागुरायण has taken care to impress on the mind of मलयकेतु the need for sparing him till at least the acquisition of the Nanda kingdom. There is thus nothing unnatural in मलयकेतु's allowing राक्षस to escape alive. मलयकेतु himself sends him away telling him he is welcome to join Candragupta.

5, 22, 1-2 भागुरायण requests the Prince not to waste any time but attack Kusumpura without any delay. The anxiety of भागुरायण while impressing मलयकेतु that भागुरायण is so keen on their (मलयकेतु's as also his followers') success, may be due to his desire as Cāṇakya's spy that Cāṇakya is able as soon as possible to take the advantage of the rift between राक्षस and मलयकेतु.

(23) Construe :—बलानां तुरगखुरपुटक्षोदलव्यात्मलामाः पांशुस्तम्बाः गौडीनां लोब्रधूलीपरिमलधवलान् कपोलान् धूमयन्तः, अमरकुलरुचः कुञ्चितस्य अलकस्य कृष्णमानं क्लिश्मन्तः गजमदसलिलच्छज्जमूलाः शत्रूणाम् उत्तमाङ्गे पतन्तु ।

Let columns (स्तम्बाः) of dust coming into existence (लब्धः आत्मनः लाभः जन्म इति यावत् यैः ते) on account of the pounding भोद [of the earth] by the hoofs (खुरपुट) of the horses of the armies fall on the head of the enemies. The columns of dust would soil (धूमयन्तः—lit make smoky) the cheeks, of the ladies of Bengal (गौडीनाम्)—cheeks bright on account of the pollen (धूलि—पराग) of the *lodhra* flowers used as toilet (परिमल). The columns of dust would also obscure (lit afflict क्लिश्मन्तः) the darkness of the curly hair (कुञ्चित अलक) [of the गौडीs], of the complexion (रुक्) of a swarm of bees i.e.,

the naturally extremely dark hair would appear somewhat gray on account of the dust particles settling down on them. गजानां मदस्य (or मद एव सलिलं तेन छिन्नं मूलं येषाम्—The columns would have their base (मूलं) cut off on account of the ichor-water of the elephants. The columns would not rise right from the surface of the earth unbroken into space. But due to the profuse ichor of the elephants the dust particles just above the surface of the earth would become wet and form mud. Only from a level a few feet higher over this mud, would the columns of dust be seen to be rising. The verse is couched in the स्त्रवरा metre.

5,23,1 मलयकेतु and his paraphernalia—including भागुरायण evidently—goes out Rakṣasa is left all alone on the stage with a very gloomy prospect before him. He is deeply agitated that he has caused to be killed [on account of him have been killed] even those five kings चित्रवर्मी etc. Poor चित्रवर्मी and his four friends ! (तपस्विनः) How does it happen that राक्षस acts (चेष्टते) for the destruction of his friends and not for that of his enemies ? He is at a loss to say what he should do [next], with his fate very slow [if not altogether inactive indeed] in helping him मन्दं भाग्यं यस्य स मन्दभाग्यः ।

(24) Construe :—किं तपोवनं गच्छामि ? सवैर् मनः तपसा न शाम्येत् ? किं [परलोकगतान्] भर्तृन् अनुयामि ? रिपौ जीवति [सति] इयं [खलु] खीणां योग्यता ; किं वा खङ्गसखः अरिक्ले पतामि ? एतत् च न युक्तं भवेत् ; चन्दनदासमोक्षरमसं चेतः कृतधनं न चेत् , रुन्ध्यात् ।

There are three alternatives that suggest themselves to राक्षस. (1) Shall I repair to a penance—forest ? But this would hardly give any peace to my mind—would fail to give peace to my mind with the [feeling of] enmity [influencing it strongly] (2) Shall I follow my master, departed to the other world ? But doing this while yet the enemy lives without doing anything to kill the enemy would be worthy of (योग्य-ता) women ! A man ought to avenge himself on his enemy by fighting. Suicide is not the proper path for him to follow. (3) Shall I with my sword as my companion fall on the enemy

force? This too would not be proper. One against many would decide the question again in favour of the enemy. The mind, if it be not ungrateful and in a hurry (सरभसम्) to secure the release of Candanadāsa, would obstruct me, impede me, if I would think of resorting to the 3rd alternative. For, more important than fighting the enemy's army, is saving the life of my dearest friend Cāndanadāsa, who has done all he could for me.

The metre of the verse is शार्दूलविकीर्णित. निष्कान्तः = निष्कान्तः: The fifth act is called Kūṭalekha or the 'artful (कूट) letter as the letter in the hand of S'akatadāsa plays so important a part in and occupies so much of the space of the act. The कूटत्व of the letter lies in राक्षस's not being in a position to give any satisfactory explanation of the letter.

To turn to a resume of the act:

As the curtain rises, there appears on the stage Siddhārthaka with a letter and a sealed casket with ornaments in it. Siddhārthaka is surprised at the progress that the policy-creeper of revered Cāṇakya is making, sprinkled as it is with the streams of water in the form of intellect with jars in the form of the proper place and time and he is confident that soon it will show great fruit in the form of success in the mission. Siddhārthaka says he is feigning to go to Pāṭaliputra with the letter and the sealed casket. As he starts he sees the Jaina friar coming in that very direction. The sight of the friar, though normally inauspicious, is desirable to Siddhārthaka [as he really does not want to reach Pāṭaliputra] and therefore he does not avoid it. The friar enters and salutes the worthy saints who reach perfection in the world by ways which are extraordinary. Siddhārthaka salutes the friar who blesses him and says 'you have started on a journey it seems'. Siddhārthaka owns that the friar has guessed well and requests him to say whether the day is favourable for going on a journey. The friar laughs and observes 'you have already got yourself shaved and are now inquiring whether the stars are favourable [for shaving]'. Siddhārthaka says: there is no harm in inquiring even now; if the day is favourable I shall proceed, if not I shall return. The friar informs

Siddhārthaka that it would not be favourable [for any one] in the army-camp of Malayaketu now. He adds 'though formerly people could enter and go out of the camp without restrictions, now that Kusumapura is very near from here, none who has not the sealed pass-port is allowed either to get out of or into the camp. If he has the required pass-port with the stamp of Bhāgurāyaṇa's signet-ring, Siddārthaka should go. Otherwise he may be find himself bound hands and feet and taken to the royal headquarters by the army—officers in charge at the out-post. Siddhārthaka asks excitedly 'do you not know that I am a close attendant of minister Rākṣasa ? Who then has the power to ward me off from getting out even without a pass-post ?' The friar replies whether Siddhārthaka be *Rākṣasa's* (demon's) or *pisāca's* (ghost's), he cannot get out unless he has a pass-port. Siddhārthaka requests the Kṣapanaka (Jaina friar Jivasiddhi,) not to be angry and to say 'you will succeed in your undertaking'. The Kṣapanaka does so and says he too would approach Bhāgurāyaṇa and request him to grant him (the friar) a pass-post. The two leave the stage and the interlude comes to a close.

The Interlude (Praveśaka) over, there enters on the stage Bhāgurāyaṇa, followed by a man. Bhāgurāyaṇa too is surprised at the diverse forms that noble Cāṇakya's policy, like Destiny, in taking. He next asks the attendant, who has followed him to place a seat for himself in the assembly-hall itself, as Prince Malayaketu does not wish him (Bhāgurāyaṇa) to be away from him. The seat is placed and the man told to send in anyone desirous of getting a pass-port from Bhāgurāyaṇa. The man goes out saying he would do accordingly. Bhāgurāyaṇa is very much pained at having to deceive Malayaketu 'so very full of love' towards him. He consoles himself somehow with the thought that a man who has sold himself to another (who is rich), having turned his face away from the noble family, reputation and sense of shame, has gone past the stage of any consideration as to what is beneficial and what is not so indeed !

At this juncture Malayaketu, followed by the female door-keeper, enters on the stage. Malayaketu says to himself that his mind is perturbed on account of the diverse suspicions it entertains about Rākṣasa, and that it cannot come to any decision. On being helped by the female door-keeper to see Bhāgurāyaṇa (who is pointed out to him by her), Malayaketu asks her not to move for a moment so that the Prince would close the eyes of Bhāgurāyaṇa even while the latter is sitting with his face turned away from them. The female door-keeper obeys the order. Just at this stage, Bhāgurāyaṇa's attendant enters and informs him that the Kṣapanaṇaka has arrived for getting a pass-port. On duly being ushered in, the friar is asked by Bhāgurāyaṇa whether he is not going out for some mission entrusted to him by Rākṣasa himself. The friar closes his ears and says 'evil be deprecated, evil be deprecated; I am going to a place where not even, the name of Rākṣasa or pisaca will be heard.' Bhāgurāyaṇa takes this to be a manifestation of 'affectionate anger' the friar has towards his friend, the minister, and asks him to indicate the cause of the same. 'What is the offence given to you by the minister?' The friar replies 'Rākṣasa has not offended me in the least; unfortunate that I am, I am offending myself.' The curiosity of Bhāgurāyaṇa is roused so much so that he makes it a condition precedent to the friar's getting the required pass-port, that he told what had transpired between Rākṣasa and him (the Kṣapanaṇaka). Jīvasiddhi knows that this was the right moment to tell Bhāgurāyaṇa what he wanted to and, therefore, says 'while I was staying in Pāṭaliputra on very intimate terms with minister Rākṣasa, he secretly employed a poison-maiden and ad Parvates'vara murdered through her. [Malayaketu who is within hearing distance is at once shocked and pained to learn that his father was killed by Rākṣasa and not by Cāṇakya as the report went.] 'And now he is busy doing something as a result of which, I am afraid I shall be expelled from this world if I continue to be his associate. Already, Cāṇakya has banished me from Pāṭaliputra for having been Rākṣasa's friend,' he adds. Bhāgurāyaṇa tells him that he had learnt

that Cāṇakya had Parvatake removed from the world of the living, for, he would have, if he were allowed to live, claimed half the kingdom that was promised to him. The friar closes his ears again and solemnly avers that Cāṇakya had not even heard the name of the poison-maiden. Bhāgurāyāṇa says, 'here you can have your pass-port; tell this to the Prince'. Malayaketu draws near and says he has already heard the words capable of rending the listener's ears. The Jaina friar is mightily pleased at Malayaketu's having heard this. Saying to himself, 'I have fulfilled my mission he leaves. Apostrophizing Rākṣasa, Malayaketu asks him whether it was meet on his part to have killed the very person who had implicit faith in him, who had entrusted everything to him. 'Not in name only but in point of fact too, you are a rākṣasa' he observes. Bhāgurāyāṇa who is one of the ablest of Cāṇakya's agents remembers he was told to save Rākṣasa's life by all means. He requests the Prince to take a seat and then proceeds to explain to him that of those who take part in active politics the distinction between friends, foes, and indifferent persons is a distinction based on the object intended to be secured. Rākṣasa, who in those days wanted Sarvārthaśiddhi to be the sovereign, considered Parvatake, stronger than even Candragupta, to be the greatest obstacle in his way. Rākṣasa should, therefore, not be blamed in this respect. Till the Nanda-kingdom is one, he should be retained in service. Once it is secured, the Prince is his own authority either to maintain or dismiss him. Malayaketu is impressed by Bhāgurāyāṇa's explanation and accepts to do as requested by him adding that the dismissed of Rākṣasa at this stage would cause an unnecessary agitation among other members of the body-politic and thus render success in their undertaking dubious.

Footnote A man-servant enters and reports to Bhāgurāyāṇa that the guards have caught a man attempting to leave the camp without the necessary pass-port and that the guards want the man to be seen by Bhāgurāyāṇa personally. Siddhārthaka is ushered in. In a *svagata* he salutes 'devotion to the

master' causing people like him to see only the good points leaving out the evil ones. Bhāgurāyaṇa is informed by Siddhārthaka himself that the latter is a servant of Rākṣasa and that he was going out of the camp without the passport on account of the importance of the mission. Bhāgurāyaṇa wonders what important mission it was that made him transgress the royal command. At Malayaketu's bidding Bhāgurāyaṇa takes the letter off from Siddārthaka and finds it stamped with Rākṣasa's signet-ring. Malayaketu reads the letter shown to him with the seal kept intact and learns that some one has written to some one else from somewhere that it was a good thing that the former's rival was removed by the letter; that all that need be done now is to help the former's friends, already with the terms of stipulation-peace given etc. Bhāgurāyaṇa asks Siddhārthaka 'whose letter is this?' He pleads ignorance and later says he does not know what he should say when caught by them (—Bhāgurāyaṇa and Malayaketu). Bhāgurāyaṇa causes Siddhārthaka to be taken out and belaboured till he tells the truth. The attendant brings in a casket, with Rākṣasa's seal on it fallen from Siddhārthka's armpit while being beaten. The seal is kept intact and the casket opened which contains ornaments in it—the very ornaments Malayaketu had taken off from his own person and sent to Rākṣasa. Bhāgurāyaṇa says this must be the ceremonial accompaniment of the letter mentioned in this letter. On being beaten again, Siddhārthaka is ready to tell the 'truth' to Malayaketu. He says it was minister Rākṣasa who sent him with the letter to Candragupta. Regarding the oral clue, he tells Malayaketu and Bhāgurāyaṇa that it was as follows: there are the five kings Citravarmā etc.—three of whom are desirous of Malayaketu's territory, the others of his elephants and treasury. As your excellency has given me cause for gratification by removing Cāṇakya from his position, let these friends also be gratified by being given what has been mentioned earlier. Malayaketu considers this to be throwing full light on the intimacy between Citravarmā etc. and Rākṣasa. He asks the female door-keeper to inform Rākṣasa that he (Malayaketu) wants to see him.

Then is discovered Rākṣasa accompanied by an attendant. Rākṣasa is all anxiety and is a *svagata* shows concern for their army having so many malcontents from Candra-gupta's side in it. He subsequently is satisfied, however, that he need not worry as all those have already accepted terms from him by which they are bound. He next asks the attendant to convey to the group of kings following him the arrangement to be followed while on their way to Kusumapura. According to this Khas'as and Magadhas are to arrange their armies and be at the fore-front, led by Rākṣasa. Gāndharas with the Ionian chiefs are to be in the middle. The heroic S'aka chiefs, with the Chinese and Hunas, are to bring the rear, while Kauṭīta etc are to have the Prince surrounded on the way by them (obviously for personal) safety. The man leaves to carry out the minister's instruction. The female door-keeper sent by Malayaketu enters and informs the minister that the prince wants to see him. The minister asks her to wait for a while and puts on an ornament from the three purchased some time ago, as it was improper to see the prince without ornaments on. For, the prince had himself sent ornaments to the minister a few days ago. As he is being led after putting on the ornament brought to him by his attendant to the spot where Malayaketu was waiting for him, the minister thinks to himself of the danger to which a man occupying a high position is ever exposed : 'Those who have risen very high have a fall imminent' he says.

Handwritten notes: The formalities of the minister declaring the Prince's victory and the Prince saluting the minister having been over, Malayaketu proceeds to say he was very much pained to see the minister after so long a period. Rākṣasa owns he deserved in a way the rebuke for not having seen the Prince for long; he says at the same time that he was busy making counter-arrangement in respect of the march against Pātaliputra. Malayaketu inquires of the minister as to what the arrangements made are and says to himself 'those very persons who want to please Candragupta by killing me, are to surround me!' Aloud, he asks the

minister whether there was any one either going to or coming from Kusumpura. Rākṣasa replies that now the very purpose of goings to or comings from Kusumpura is over, little knowing that Malayaketu will construe this as he does to himself [understanding Rākṣasa to mean that the latter would soon join Candragupta and serve as his Prime Minister] Malayaketu then asks 'why was a person with a letter sent by the minister?' Rākṣasa is surprised to see Siddhārthaka there and even more so to hear Siddhārthaka say '[I pray, I could not keep the secret as I was being belaboured'. At Malayaketu's instance, Bhāgurāyaṇa tells Rākṣasa that Siddhārthaka told that minister Rākṣasa sent him to Candragupta with a letter and an oral clue. Rākṣasa asks Siddhārthaka whether that was true. Siddhārthaka continues saying 'I said so when I was being very severely beaten', Rākṣasa declares this is false' and asks 'what would a man, when being beaten not say?' Malayaketu bids Bhagurāyaṇa show the letter to Rākṣasa, reading which Rākṣasa, says this is a clever device of the enemy. Malayaketu wants Rākṣasa to explain how Siddhārthaka had the ornament with him—the ornament that was the ceremonial accompaniment of the letter. Rākṣasa owns that he had received it from the Prince and given it as a reward to Siddhārthaka on an occasion of great delight. Bhāgurāyaṇa questions the propriety of conferring an ornament, particularly one that was given to Rākṣasa by the Prince himself, on such a person as Siddhārthaka. Malayaketu points out as another evidence against Rākṣasa that in the letter he wrote 'the oral clue too should be heard from this one.' Rākṣasa again denies that he sent the letter. If he did not, how could there be any oral clue and for whom? Malayaketu shows to Rākṣasa *his own seal* on the letter. Rākṣasa's answer is that 'cunning fellows can even fabricate counterfeit seals' To have the whole question decided, Bhāgurāyaṇa asks Siddhārthaka 'who wrote this letter?' On his answering that S'akaṭadāsa wrote it Rākṣasa says that it amounted to his having himself written it. To avoid the complication that would have arisen if S'akaṭadāsa were brought to explain, Bhāgurāyaṇa cleverly

suggests to have brought there another piece of writing in S'akatādāsa's hand as also the seal he used. The female door-keeper on being ordered by Malayaketu to do so brings both. On comparing the two writings, Malayaketu observes 'the letters tally'. Rākṣasa realizes the implication and wonders in his own mind whether after all S'akatādāsa has not played into the enemy's hands for the sake of his wife and son (or sons). To make the situation worse for Rākṣasa, Malayaketu looks closely at the ornaments worn by Rākṣasa and asks him whether it be not one of those three sent by the addressee of the letter which, Rākṣasa wrote, had been received by him duly. Looking even more closely, he finds the ornament to be one worn by his father before ! He asks Rākṣasa how the latter came to have it. Rākṣasa answers 'by having purchased it.' Malayaketu asks the female door-keeper Vijayā to look at the ornaments and say whether she recognises them. Here is the last and conclusive bit of evidence going against Rākṣasa. For, she says 'how would I not recognise the ornament worn formerly by Parvates'vara of well invoked name ?' Rākṣasa's answer is 'these two were sold to us by a merchant who was Cāṇakya's agent.' Malayaketu cannot believe that the ornaments worn by his father, especially when in the possession of Candragupta, could be sold. But the very next moment, he changes his mind and says, 'yes, yes they could be sold. Candragupta, the selling party who wanted to get more than the price of the ornaments, was offered by you yourselves as the price of the same !' Rākṣasa has no answer to make. To himself he owns that the enemy's plan against him has been perfect in all respects: The seal leaves no room to say 'this is not my letter.' S'akatādāsa cannot be accused of having played false. Who would believe anybody saying so ? Who ever would be convinced that Candragupta the sovereign ruler sold the ornaments ? Rākṣasa decides : there is as only one course left open to him that of owning the guilt. Malayaketu addresses Rākṣasa 'noble one, I would like to know what made you regard Candragupta's service superior to the one you are rendering me ?' Rākṣasa says he is no longer a

noble one and that the question he has put is already answered by Malayaketu himself. Malayaketu points out the letter and the casket of ornaments and asks Rākṣasa 'what is this?' With tears, the minister replies 'Destiny's [wanton] sport.' Malayaketu loses all patience with Rākṣasa and says, 'even now you are trying to conceal; this is the sport of Destiny, and not that of your greed? Having formerly employed a poison—maiden against my father you murdered him and now are you only too eager to sell me, like a lump of flesh, to the enemy as you have set a very high value on the position of being his minister!' Rākṣasa denies having killed Parvataka. To the question 'who killed him then?' his reply is 'fate should be asked in this respect.' Malayaketu angrily shouts 'fate, and not Kṣapanaka Jīvasiddhi should be asked in this respect?' Rākṣasa's bewilderment knows no bounds when he learns that Jīvasiddhi too was an agent of Cāṇakya. Rākṣasa's heart too was captured by the enemy!

Malayaketu who is all anger orders the attendant Bhāsuraka to convey his command to the Commander-in-chief, S'ikharasena: bury the three kings deep under earth—the three who wanted my territory; and have the remaining two killed by an elephant. The attendant goes out to carry out the Prince's command. Malayaketu turns to Rākṣasa and tells him he at any rate is no Rākṣasa (demon) to kill anyone after having taken him into confidence (or implicitly believed in him). Rākṣasa is welcome to join Candragupta by all means. Malayaketu believed he was more than a match for the combination Cāṇakya, Candragupta and Rākṣasa. Bhāgurāyaṇa too hurries saying no time be now lost: 'Let columns of dust raised by our forces fall on the heads of our enemies without delay.' Malayaketu and his retinue leave the stage. Rākṣasa is left alone to lament the slaughter of those poor ones, Citravarmā etc. Unfortunate that he is, he has all his friends killed! He cannot retire to a penance grove as his mind has no peace, being full of enmity. Following his masters in death would

well become women, so long as the enemy is alive. Weapon-in-hand, he would have fallen on the enemy's army, were it not for his mind—far from ungrateful, it is hoped, —which is impatient for the release of Candanadāsa. With the thought of saving his friend Candanadāsa uppermost in his mind Rākṣasa leaves the stage and the act comes to a close.

ACT VI

6,0,1 Siddhārthaka is decked with ornaments and full of joy when he enters. The ornaments are those he has received, as can be inferred (vide 5,2,17), as a gift from Candragupta to whom सिद्धार्थक conveyed the glad news of their victory. Naturally is सिद्धार्थक full of joy.

(1) Construe :—जलदनीलः केशधाती केशवः जयति जनदृष्टिचन्द्रमाः चन्द्रगुप्तः जयति यावत् सर्वे जयनकार्ये कृत्वा प्रतिहतपरपक्षा आर्यचाणक्यनीतिः जयति ।

Victorious is Kes'ava i.e. the Lord in his Kṛṣṇa incarnation who destroyed (lit, destroys) धाती the demon Kes'in, deputed by Kamsa with a view to doing harm to Kṛṣṇa [The demon came in the form of a horse. Kṛṣṇa thrust his arm right into the mouth of the horse and rent him asunder]. Kṛṣṇa's complexion is dark—blue like that of a cloud, (जलद इव नीलः). Like this अप्रस्तुत, the प्रस्तुत, i.e. Candragupta, the moon of the eyes of the people) is victorious. Another प्रस्तुत is the policy of noble Cāṇakya which has smashed 'प्रति + हन् p. p. p. प्रतिहत—प्रतिहतः परपक्षः शत्रुपक्षः इति यावत् यथा सा — बहुत्रीहिः) the side of the enemy, having accomplished every purpose, without any exception (यावत् सर्वम् कार्यं), of the means (जयनम्—जयसाधनम्, जातावेकवचनम्) of victory. 3-4 Siddhārthaka is eager to see his dear friend Samiddhārthaka as he too have not met for long (चिरस्य—चिरात् after a long period of time).

(2) Construe :—संतापे तरिशानां गेहोत्सवे सुखायमानानां दृद्य-स्थितानां मित्राणां विरहे विभवाः दूनयन्ति ।

Curious as it may appear, *prosperous* circumstances (विभवाः) give *pain* to men. This happens in the absence of [lit. separation from] their friends who have secured a place in their heart, who are veritable moons (तारांगम ईशाः चन्द्रः, तेषाम्) in extreme trouble (सम् + तापे) i.e. who are a great cooling agency in times of trouble [ताप heat badly requires चन्द्र the *cooling* agency] and who, on occasions (गेहोत्सवे = गेहोत्सवे पु) of festivity in the house, enjoy pleasures (with zest) (सुखायमानाः). Instead of saying, 'I am finding my prosperity to be the cause of pain or unhappiness, because my friend Siddhārthaka is away', the speaker has stated a general proposition (सामान्य विधान). The verse, therefore, contains अप्रस्तुतप्रशंसा in it. 4—५ समिद्धार्थक had learnt that his friend had returned from मल्यकेतु's camp. He wants to find him out. He sees him approaching him (समिद्धार्थक). 6—७ The two have met after a long period of time. As would well become their friendship, the two embrace each other. 10—११ सिद्धार्थक had asked his friend whether the latter was happy. समिद्धार्थक says he could not be, for, सिद्धार्थक having returned from a long journey had not gone to समिद्धार्थक's house. 15—१६ सिद्धार्थक explains he found it impossible to go to his friend's. Noble Cāṇakya ordered him to convey a glad news to His Majesty Chandraugupta. Siddhārthaka has just returned from this last mission of his. He has been duly favoured by the king. 28—३४ Siddhārthaka tells Samiddhārthaka what the former conveyed to the king : (1) Banishing राक्षस, मल्यकेतु had the five kings चित्रवर्मी etc. caused to be put to death. (2) The remaining kings started to go to their respective territories for their safety, as they were convinced that मल्यकेतु was a rash inconsiderate person. The paraphernalia of these kings was full of fear. (3) The vassal kings were dejected at heart, (4) This opportunity was seized by भद्रमट etc. and मल्यकेतु was taken prisoner by them. 37—३९ समिद्धार्थक is surprised to learn that भद्रमट etc. who were malcontents (अपरक्ताः) who had left Candragupta and resorted to मल्यकेतु (as was known to and said by people in general), seized him (मल्यकेतु). He

therefore asks—on what account has this taken place, as in a drama written by an incompetent (कु) literary artist (कवि) where there is one thing in the beginning (introductory part of the play) (मुखे) and a different thing altogether in the last division of the play called *nirvahana*? 40 सिद्धार्थक's reply is not quite explicit. He makes a salutation to noble Cāṇakya's policy the course of which is not heard (before) and which therefore resembles the course of Destiny. By implication, Samiddhārthaka is to understand that Cāṇakya had made भद्रभट etc. pose as malcontents, which the worthy servants of a worthy master did with the highest amount of success. 44-45 Then, narrates सिद्धार्थक, चाणक्य equipped with a large force (साधन) of picked (सार—best) men, captured the entire म्लेच्छ force, as there were no kings to guide it.

(3) Construe : —अतिशयगुरुकेण दानदपेण सजलजलदलीलाम् उद्वहन्तः दन्तिनः नदन्ति, कशाप्रहारभयेन जातकम्पोत्तरङ्गाः गृहीतजयनशब्दाः तुरङ्गाः संपतन्ति ।

The enemy force was captured in its entirety there where (यत एते) tuskers (दन्तिनः), having the grace of clouds surcharged with water, as the former (दन्तिनः) were possessed of the pride of their ichor,— a very great pride indeed (अतिशय गुरुक)-['ichor-water in abundance' resembles 'copious amount of water', 'elephants' resemble 'clouds'] and where horses rushed on (संपतन्ति—समपतन्)—horses with wave [-like movements] produced in their bodies on account of their trembling through fear of the stroke of the whip [कशा on their backs], and who had well grasped i. e. welcomed the sounds of victory or cries of victory [which filled the air they breathed]. कशायाः प्रहारः तस्मात् भयं तेन जातः कम्पः तेन उद्गताः तरङ्गाः (wave like movements) येषु ते । गृहीताः जयनशब्दाः यैः ते । ...रङ्गा and...रङ्गा at the end of the third and the fourth lines of the verse illustrate अन्त्ययमक and as Prof. Dhruva has pointed out is the precursor of the यमक in the metrical works in modern Indian languages. There is a graphic description of the elephants in lines 1 and 2, and that of horses in lines 3 and 4. The अर्थालंकार in the verse is, therefore, स्वभावोक्ति (यमक being a शब्दलंकार). The metre of the verse is मालिनी. 6, 3,

5-6 Siddhārthaka wants to know how noble Cāṇakya who had publicly abandoned his office [after having quarreled with Chandragupta, Act III] (उज्जितः अधिकारः येन सः), accepted [lit. mounted upon] the same position of [the prime] minister again. 8-9 Siddhārthaka answers that his friend is too much of a simpleton to fathom (अवगाहितुम्) the action (चरित) of चाणक्य, not fathomed even by minister राक्षस before. In other words, Siddhārthaka means that the abandonment of office by चाणक्य was only a *political* measure, intended by चाणक्य to send the rival (राक्षस) on a wrong track. 13-15 Like the audience समिद्धार्थक wants to know where minister राक्षस is at present and learns that noble चाणक्य has been informed by his spies that he (राक्षस) has come to पाटलिपुत्र being closely followed by चाणक्य's spy, उदुम्बर. 19-20 समिद्धार्थक points out the fact that what राक्षस had resolved to do, he has *not* been able to achieve. कृतः व्यवसायः निश्चयः इति यावत् येन. Restoration of the kingdom of the Nandas has *not* been achieved. राक्षस has not achieved his goal (नः कृतः अर्थः यस्य येन च) and has entered पाटलिपुत्र, [This observation is another proof that राक्षस who is thus vanquished at this juncture- by Cāṇakya—can not be regarded as the hero of the play]. 21-22 'I guess राक्षस is coming back for the love of his friend' replied सिद्धार्थक. 23-24 समिद्धार्थक says that now that राक्षस is coming back to पाटलिपुत्र, his friend चन्दनदास will in all probability be released (इव प्रेक्षे) [by राक्षस]. 26- 28 'On the contrary, we two are to take चन्दनदास to the execution ground and kill him at noble Cāṇakya's command' Siddhārthaka answers. 30- 31 समिद्धार्थक resents their being ordered to do the executioner's work. He asks 'are there not enough hangmen in Cāṇakya's service that he should ask us to do this job ?' 34-36 सिद्धार्थक knows better. "No one desirous of living (जीवितु कामः यस्य सः) can oppose i. e. disobey (प्रतिकूल्यति) चाणक्य's command. Let us then put on the dress of Cāṇḍālas and take Chandanadāsa to the execution ground" he tells his friend and both go out. The 'Interlude' is over.

The main scene now begins. A man with a rope in his hand appears on the stage. He is an employee of चाणक्य entrusted with a mission as is learnt from what follows.

(4) Contrue :— षड्गुणसंयोगदा उपायपरिपाटिघटितपाशमुखी रिपु-
संयमनोद्यता चाणक्यनीतिरज्जुः जयति ।

Victorious is the rope in the form of Cāṇakya's policy (चाणक्यस्य नीतिः एव रज्जुः), firm or strong (ददा) [such as would not give way] thanks to the putting' together or stringing together (सम्+योग) of the six गुण (संधि, विग्रह, यान, आसन, द्वैधीभाव and समाध्रय vide I, 5) explained in the राजनीतिशास्त्र [—a rope too becomes strong when many threads (गुण)s are woven into one], with the grip [lit. mouth, opening] of the noose fashioned (घटित) with a series (परिपाटि) of *political expedients* [such as सम, दान, दण्ड and भेद] [—the grip of the noose used for hanging persons also has to be fashioned out with a number cf devices which the expert.. alone knows], —the rope only too ready (उद्यता) for binding down (सम्+यमन) the enemy-folk. There is रूपक in the verse (नीतिः एत्र रज्जुः). But as गुण, उपाय are used with a *double entendre* there is श्लेष too contained in the verse. The metre of the verse is आर्या.

8, 4, 5 एष स प्रदेश आर्यचाणक्यायोदुम्बरेण... (and not क्ययोदुम्बरेण which is a misprint). The man says he has reached the place where he was to see minister राक्षस, as the latter was sure to be there according to the spy (उदुम्बर)’s report. 6-7 As expected by the man, ‘minister राक्षस is comming in this very direction with his head wrapped (कृतं शीर्षस्य अवगुण्ठनं येन सः), evidently with a view to not being recognised. The man decides to hide behind the trees in the old garden and watch where राक्षस takes a seat. The device of concealing oneself behind a tree and ascertaining what is, going on is quite common in Sanskrit works. Cf शाकुन्तल Act I, where दुष्यन्त conceals himself behind the trees and listens to the विश्ववृष्ट आलाप of the three friends अनसूया, प्रियवंदा and शकुन्तला. 9 राक्षस enters, sword in hand. He is full of tears to recall to his mind how sovereignty has played the Nanda family foul.

(5).Contrue :— श्रीः उच्चिन्नाश्रयकातरा कुलटा इव गोत्रान्तरं गता, गतानुगतिकाः त्यक्तानुरागाः प्रजाः ताम् एव अनुगताः, अनवासपौरुषफलैः आसैः अपि कार्यस्य धूः उच्चिन्ना अथवा [ते] किं कुर्वन्तु [तैः] उत्तमाङ्गरहितैः अङ्गः इव स्थीयते ।

Sovereignty [personified], like a wanton woman (कुलटा), a harlot, moving from family to family, nervous on account of her resort (i.e. support or supporter) having been cut off, has walked over into another family [Instead of remaining with the Nandas she has taken to the son of Murā]. The subjects [punningly, the progeny of the wanton woman] following blindly those who walk ahead of them (गतानुगतिकाः) having abandoned [all precious] affection [for the father] have followed just her [i.e. the wanton woman]. The reliable persons too have cast off the yoke of the mission (कार्यं), as they failed to get any fruit of their valour न अवासं पौरुषस्य फलं ये: तैः). Or [why blame them?] What can they do? They remain like (so many) limbs (अङ्गानि) devoid of the best (उत्तम) limb i.e. the head [altogether helpless]. Sovereignty is compressed to a harlot (line 1) and the reliable persons to limbs without the head to guide them, as the king is dead and gone—has been annihilated with the whole of his family. Thus there are two उपमाः in the verse.—कातरा गता—कातरत्वात् गता. Thus there is काव्यलिङ्गः also present here. The metre of the verse is शार्दूलविकीर्तिः. [In line 2, the first word is ताम् not तम्.]

(6) Construe: — श्रीः अविनीता वृषली इव उच्चैःभिजनं भुवनपर्ति देवं त्यक्त्वा छिद्रेण वृषलं गता, अस्मिन् [वृषले] स्थिरीमूता च, इह [वर्य] किं करवाम येषां नः स्थिरम् अपि यत्नं देवं द्विषद् इव विफल्यति ।

Like the śūdra woman, (वृषली), Sovereignty has abandoned His Majesty (Nanda) of a high family or better noble descent (उच्चैः अभिजनः यस्य तम्) and has resorted to the śūdra (Candragupta) even as an undisciplined (अ-विनीता) woman, on account of the weak point [of His Majesty]. And [now] she has become quite steady or firmly established in him (Candragupta): What can or shall we do here?—we whose efforts, Destiny frustrates or makes fruitless, even like a [sworn] enemy (द्विषद् इव). In lines 1 & 2 there is उपमा. Destiny frustrating the efforts of 'us' is the cause of failure to know what to do. But this is conveyed with the help of the clause येषां नः यत्नं देवं द्विषद् इव विफल्यति [ते वर्य]. There is thus काव्यलिङ्गः contained in the latter half of line 3 and line 4.

taken together. स्थिरम् अपि यत्नं—the effort put in by us is steady and yet [it is frustrated by the hateful Destiny]. The metre of the verse is शिखरिणी.

In the verse that follows, राक्षस gives an account of the sustained effort he made.

(7) Contrue :—अतद्विघमृत्युयोग्ये देवे दिवं गते तं शैलेश्वरम् अधिकृत्य प्रयत्नः कृतः, तस्मै अपि असिद्धिः एव [प्राप्ता] दैवं हि नन्दकुलशत्रुः [अस्ति], असौ [चाणक्याभिधानः] विप्रः न शत्रुः [मवति ।]

The verse contains what राक्षस has deep down in his heart—the unfortunate nature, nay positive enmity, of Destiny-towards the Nanda family. The प्रसाद in the verse is quite remarkable. (1) When His Majesty (Nanda) not deserving that kind of death (न तद्विघस्य मृत्योः योग्यः, सा विधा प्रकारः यस्य तद्विधिः) i.e. death by अभिचार-rite, went to the heavenly world i.e., when he was killed by Cāṇakya, effort was made in regard to that lord of the mountain i.e पर्वतेश्वरः (2) When he was murdered, another effort was made in regard to (अधिकृत्य — lit, with reference to) his son viz., मल्यकेतु. Even then (तथा अपि) there was no achievement of success. Obviously then (हि), Destiny is the enemy of the Nanda family and not that Brāhmaṇa [viz. चाणक्य]. The first three lines give the data and the fourth the अनुमान based on the data. The figure of speech contained in the verse, therefore, is अनुमान [for, how could, in the absence of the enmity of Destiny, the failure of two efforts one after the other, be accounted for ?] The metre of the verse is वसन्ततिलङ्का.

'अस्य तनयम्' in verse 7 leads राक्षस to speak of the total lack of discrimination shown by मल्यकेतु. म्लेच्छ in 6,7, is मल्यकेतु himself.

(8) Contrue:— यः वीजनाशं नष्टान् स्वामिनः अघुना अपि शुश्रूषते असौ राक्षसः अक्षतः [सन्] क्यं तेषां वैरिभिः संघास्यते [हति] एतोवद् विवेकशून्यमनसा म्लेच्छेन हि न आलोचितम्, अथवा दैवेन उपहतस्य सर्वा चुद्धिः विपर्यस्यति ।

With his mind totally devoid (शून्य) of discrimination that the Mlecha [Malayaketu] is, he did not think even this much (एतावद्)—'how would that राक्षस who is surviving even now his masters destroyed root and branch,—enter into any alliance with their (his masters') enemies, as long as he (राक्षस) is hale and hearty (अक्षतः lit. not wounded)?' राक्षस changes his thought as shown by अथवा 'or, the entire understanding of one adversely struck (उप+हतः by Fate or Destiny throws things up-side down (विपर्यस्यति: i.e. he, has a topsy—turfed sort of grasp of everything around him. The first three lines speak of the विवेकशून्यता and therefore failure to grasp things correctly of मलयकेतु. The last line is a generalisation: All who are adversely struck by Fate have an understanding that makes them have a perverted view of things. The figure of speech contained in the verse, therefore, is सामान्येन विवेषस्य समर्थनम् type of अर्थान्तरन्यास. The metre in which the verse is couched is शार्दूलविक्री-दितम्.

6. 8. 1 Rakṣasa refers to himself not with the use of the personal pronoun 'I' but as a third person. Even now राक्षस, fallen into the hands of the enemy (अरातिः—शत्रुः), would perish for the matter of that, but would not enter into an alliance with Candragupta, says he. But he changes his mind. अथवा introduces the change of thought. 'To me the infamy [this one is] untrue to his words (असत्या i.e., न सत्या संष्टा वाक् यस्य सः असत्यसष्टः)' is, I readily grant (कामम्), better, but not the other viz, 'this one is defeated by the fraud of the enemy.' This means राक्षस now chooses to enter into an alliance with Candragupta and act as his prime-minister, though this would mean throwing to the winds his (राक्षस's) own vow not to serve Candragupta. He prefers being characterised 'untrue to his words' to the satisfaction that otherwise his rival (शत्रु चाणक्य) would get viz., having totally deceived him i.e. deprived him of all worth having. It is easily seen that the only motive by which राक्षस is prompted is to score over चाणक्य even in the midst of the unfavourable circumstances he i.e. राक्षस has to face. चाणक्य wants to undo me in all respects. I would not let him have that satisfaction. I shall be the prime-minister of चन्द्रगुप्त and still

continue to be some on in particular. राक्षस is in a frame of mind that blinds him to the fact that this is precisely what Ćāṇakya wanted to drive राक्षस to viz. working as चन्द्रगुप्त's prime minister. The reading कुतः सकामम् असत्यंसध इति परमयशः न तु शत्रुव-व्यनपराभूतः इति would have to be thus understood [I shall perish rather than make peace with Candragupta]. Why (कुतः) ? 'One who becomes untrue to his words, throws to the winds his vow (not to serve Candragupta at all, even if this leads to certain death) with a defire (सकामम्)' is a very great infamy (परम् अयशः) which I would avoid by all means. I quite know that people then will say राक्षस was 'defeated by deception i.e., out-witted cleverly by the enemy (चाणक्य) ' शत्रोः चाणक्यस्य वद्धनेन पराभूतः। This latter is to be preferred to being dubbed by the people as a man who cares not to carry out his vow ! (Death rather than Candragupta's service is to be resorted to, this will make it possible to avoid the greatest infamy of being untrue to my संवाद or प्रतिज्ञा (words-vow), though there remains the possibility of people saying of me, 'this one was defeated by being outwitted by his enemy. But this is certainly no evil as contrasted with my doing some thing which will enable people to characterise me as a selfish (सकामम्) man of untrue words).—3-4 राक्षस casts a glance on all sides and recalls 'these are the regions (भूमयः) on the outskirts of Kusumapura—with their surface (तल) rendered holy by the contact (with the holy feet) of His Majesty's due to the treadings (क्रमणानि) by His Majesty's feet. The contact the regions had with this Majesty's feet had them sanctified (न पवित्रम् अपवित्रं पवित्रं संपद्यमानं पवित्रीकृतम् ; देवस्य पादाभ्यां क्रमणं तस्य or तेन) परिचयः तेन पवित्रीकृतं तलं यासां ताः कुसुमपुरस्य उपकर्ण—(कण्ठस्य समीपे) भूमयः। A look at the regions makes राक्षस visualize the past again :

(9) Construe :—अत्र देशे शार्ङ्गकिर्णवमुक्तप्राशिथिलकविकाप्रग्रहेण देवेन चलेषु चित्रं प्रजविततुरगं बाणमोक्षः अकारि ; अस्याम् उद्यानराजौ [देवेन] स्थितम् ; इह राजामिः कथितम् ; कुसुमपुरभूमयः संप्रति इत्यं तैः विना आलोक्य—मानाः [सत्यः] [माम्] मूर्यसा दुःखयन्ति ।

राक्षस recalls how then in that region His Majesty (Nanda) practised in an astonishing manner (चित्रम्) the dis-

charge of arrows on moving targets, with the horse he rode at top speed (प्रजवितः तुरगः यस्मिन् कर्मणे यथा स्यात् तथा). This was done (अकारि passive theird person sing. of the aorist of कृ) by His Majesty with his hold over the reins (कविका reins, प्रग्रह hold or grip), made all too (प्र) loose (शिथिल), let fall (अवमुक्त) as the reins were due to or in the act of fully (आ) stretching (lit pulling) the bow. King Nanda pulled the bow, with the arrow placed on its string, right upto his ears. All the while he was seated on the back of the horse moving at top speed. While pulling the bow, the king was naturally required to hold the bow with his hands, which latter could hardly attend to or have a firm grip over the reins (कविका). Naturally enough the grip over the reins got loosened. राक्षस further remembers—in this series of gardens did His Majesty stay (or rest) [देवेन] (स्थितम्), here did His Majesty hold conversation (कथितम्) with other kings. Those very regions of Kusumapura, now being looked at without them in this way cause pain excessively (भूयसा) i.e., afflict the mind, extremely. The first two lines contain स्वभावोक्ति in them as they present a fine pen picture of the feat of hitting a moving target [performed by Nanda.] In line 3 देवेन is the common subject for स्थितम् and कथितम्. Thus there is दीपक contained in it. तैः विना आलोक्यमानाः—तैः विना आलोक्यमानत्वात्. Thus in lines 3-4 there is काव्यलिङ्ग. The metre of the verse is स्त्रधरा.

6, 9, 1-3 तत्— in so far as the regions cause excessive pain. मन्दभाग्य: luckless, unfortunate (मन्दं dull भाग्यं यस्य सः). Seeing an old garden, राक्षस decides to enter it and get news about चन्द्रनदास from some one (as going into the city would have been a risk not worth running, for, राक्षस would have been recognised and taken straight into the presence of चाणक्य). अहो...भवन्ति is an अप्रस्तुतप्रशंसा. राक्षस wants to speak of the change in his own condition but instead generalises 'oh ! how surprising are the changes in the condition of men with their arrival unnoticed (न लक्षितः निपातः यासां ताः)— changes favourable as well as unfavourable!'

(10) Contrue:—य अहं पुरा राजां सहस्रैः चृतः, नवेन्दुवत् पौरैः अङ्गुलिमिः निर्दिष्यमानः राजा इव शनैः पुरात् निरगमम्, सः एव एषः

अहम् वन्ध्यश्मः [सन्] संप्रति तत्र एव नमरे तस्कर इव त्रासात् भूयः
जीणोद्यानं द्रुतं विशामि ।

‘What a contrast between the way that I used to move out of the city formerly, like a king, surrounded by thousands of rulers, being pointed out by the citizens (पौरैः) with their fingers, like the new moon and proceeding slowly (and with majesty) and the way I am now entering that very city again (भूयः) and getting into an old garden, with (all my) efforts [proved] barren (वन्ध्य) i.e., fruitless,—getting into it like a mere thief (तस्करः) i.e., stealthily out of apprehension [of being detected] (त्रासः—apprehension) [and] hurriedly (द्रुतम् as contrasted with the earlier शनैः). A minister being required to enter an old and neglected garden, and that too stealthily, hastily, afraid every moment that he would be detected—when formerly he used to go out in great pomp and splendour, surrounded by a number of ruling kings, is as convincing an instance of पुरुषाणां दशापरिणयः as any one would want. And all this has happened even without how it happened (निपातः) having been noticed by राक्षस (अलक्षितः). If there were no कुतः between the generalisation in 6, 9, 2-3 अहो...भवन्ति, the generalisation and, verse 10 would have constituted an instance of अर्थान्तरन्यास. As it is verse 10th contains 3 उपमाः in it नवेन्दुवत् निर्दिश्यमानः राजा इव निरग्रन्थम् (निः + ग्रन्थ् aorist 1st person sing) and तस्कर इव द्रुतं विशामि. The metre of the verse is शार्दूलविकीर्ति. 6, 10, 1—अथवा shows that राक्षस abandons thinking of his own changed condition as it is no use doing so when those [masters] due to whose favour all this was possible, are no more.

(11) Construe :—महारम्भरचनं सौधं कुलम् इव विपर्यस्तम्, सुहृदां नाशेन साधोः हृदयम् इव सरः शुक्रम् [संजातम्], विगुणविधियोगात् नयाः इव वृक्षाः फलैः हीनाः [भूताः] अविदुषः मतिः कुनीतैः इव भूमिः तृणैः छन्ना ।

In this verse राक्षस points out how in the garden a mansion (a summer—resort, सौध) with its erection (रचना, involving great efforts. (आरम्भ) lay shattered (lit—thrown about नि + परि + अस्ता:) thus resembling a noble family with its ambitious undertakings (महारम्भाः रचनाः यस्य तत्) all frustrated [Evidently राक्षस has the family of his master Nanda in his mind].

He farther refers to the lake there in the garden which has all gone dry—like the heart of a saint on the destruction of his friends. [Obviously this is the state of राक्षस's own mind on the destruction of the five kings कौलूत etc. at the command of मल्यकेतु]. The trees in the garden are devoid of fruit thus resembling the political measures (lit. policies नयाः) that prove of no avail on an association with Fate which is unfavourable (lit. without quality). [Here too राक्षस has the utter fruitlessness of his own political measures uppermost in his mind,—measures that failed miserably as Fate was all through unfavourable to him.] The ground in the garden was all covered with blades of grass, even as is the mind (सतिः) of an ignorant person (अ-विदुषः) by wrong policies or ways (कु-नीतैः) [राक्षस is thinking of मल्यकेतु's mind which was entirely covered i.e. taken hold of by wrong policies, to wit, killing कौलूत etc.]. This is one of the best verses in this Act, remarkable for the beauty of the soliloquy of राक्षस (verses 5-15). This whole passage has a lyrical charm all its own and develops the sentiment of pathos (करुण रस). There is लेख too in the verse as महारभारचनम्, शुष्कम् and फल are used each in two senses. The figure of speech in the verse is उपमा. The metre used for the verse is शिखरिणी.

(12) Construe:—तीक्ष्णैः उदग्रैः परशुभिः क्षताङ्गीनां रुजा अविरत-
कपोतोपरुदितैः कूजन्तीनां क्षितिरुहां शाखानां ब्रणम् परिचितपरिलेशकृपया श्वसन्तः-
फणिनः स्वनिर्मोक्षेदैः निवधन्ति इव।

There were hooded serpents hissing up (श्वसन्तः) on the trees in the garden. Bits of their slough (निर्मोक) got themselves wrapped up round the branches (शाखानां) of the trees. This, राक्षस fancies, is the bandage done by the serpents to the branches who have their limbs wounded (क्षतानि अङ्गानि यासां ताः-तासाम्) by the sharp (तीक्ष्ण) and huge (उदग्र) axes and who are wailing (कूजन्तीनाम्) through pain (रुजाः) by means of the incessant moanings of the pigeons (अविरतैः कपोतानाम् उपरुदितैः-रुदित is a p. p. p. used in the sense of moaning in keeping with नपुंसके भावे रुक्षः). The moaning on the part of pigeons on the branches is regarded as the wailing of the

branches that have been wounded. There is compassion (कृपा) for the extreme affliction of the intimately acquainted (परिचितानां परिक्लेशः तेन कृपा) that prompts the serpents to do the bandaging by their sooth-bites. क्षितिरुहां (trees) to be construed with शाखानां (line 4) is a दूरान्वय. The figure of speech in the verse is उत्प्रेक्षा. The hooded ones as though do the bandaging. The metre of the verse is शिखरिणी.

(13) Contrue :—अन्तःशरीरपरिशोषम् उदग्रयन्तः, अतिगुरु शुचम् इव कीटक्षतिं वहन्तः छायावियोगमलिनाः, व्यसने निमग्नाः [एते तपस्त्विनः] वृक्षाः स्मशानम् उपगन्तुम् इव प्रवृत्ताः ।

The trees are prominently (उद्ग्रम्) showing a drying up from within [they have grown very thin]; they carry on their persons the wound (क्षति) made by the insects (कीट), which is as though, their extremely heavy grief (शुचम्). They have become gloomy (मलिनाः) due to their separation from their shade (as there is very little foliage). छायायाः वियोगः punningly means also on account of separation from lustre (छाया = lustre). They are thus plunged (निमग्नाः) into distress (व्यसन). व्यसन is interpreted by some as meaning wind व्यसने निमग्नाः = exposed to wind. निमग्नाः does not seem to be a very happy word to express the idea which the word 'exposed' conveys. With bodies parched up, marks of wounds left by the insects, no shade to speak of, the trees are in too great a distress, and have as though started to go to the cemetery. The figure of speech in the verse is उत्प्रेक्षा, (line 2, line 4). The metre in which the verse is couched is वसन्ततिलका.

6,13,1 यावदरिमन् विषमदशा (and not विषदशा which is a misprint). राक्षस says that in the adverse circumstances in which he finds himself, there is only the surface of a broken slab of stone that is easy to obtain for him instead of any comfortable seat. He decides to sit on it for a while. Suddenly he hears the auspicious sound of trumpets (नान्दीनादः) mixed up with that of big kettle—drums and conches (inadvertently left out in the translation p.188).

(14) Contrue :—गुरुतया श्रुतिपथं प्रसृद्धन् चहुत्वात्
 आसादैः सपदि परिपीतो जिक्षत इव पटुपटहशङ्खनियुतः असौ नान्दीनादः दिशां
 दैध्ये द्रष्टुं सकौतूहल इव प्रसरति ।

There the noise of the trumpets stunning the passages
 of the ears of hearers due to its bigness—the passage being
 far from strong (न सारः strength यस्य असारः तम्) [the noise] drunk
 up and thrown i. e.: vomited out as though by the palaces
 on account of its voluminousness [i. e., the palaces were not
 equal to the task of swallowing it all—rather had they to
 throw it out], mixed up with the sound of big kettle-drums
 (पटुपटहानां शङ्खानां च च्वनिना युतः) and conches is spreading, mov-
 ing further and futher—as though with the intention of see-
 ing the length i. e., the farthest extent of the quarters.
 Obviously नाद is personified and there is उत्तेक्षा con-
 tained in lines 2, 4 in the verse. 6, 14, 1-3 राक्षस
 guesses what the noise is due to 'I know' says he,
 'this indicates the joy of the royal family—the family of the
 son of Murā, arisen as the noise is because of मलयकेतु's hav-
 ing been bound down (संयमनात् संजातः). 'O alas!—'

(15) Contrue :—शत्रोः श्रियं आवितः अस्मि अभिनीय च दर्शेतः
 [अस्मि], संप्रति मां [तां श्रियम्] अनुभावयितुं विधेः यत्तः [प्रवृत्तः इति]
 मन्ये ।

I was caused to hear the glory of the enemy [when I
 learnt about Malayketu's defeat], I was brought here and
 (अभिनीय) shown the same [as is evident from the dilapidated
 condition of the सौध once the source of pleasure to, the sum-
 mer resort of His Majesty Nanda; to have a look at this सौध
 in the garden was practically the same thing as seeing the
 glory or prosperity of मौर्य]. I think there is an attempt on
 the part of fate now to cause me to experience the same.
 अनुभावयितुम् infinitive of the प्रयोजक of अनु+म्, to cause to ex-
 perience.

6, 15 1-2 The man employed by Caṇakya has seen राक्षस
 seated. He therefore proceeds to carry out the command
 of his employer; pretending not to have seen राक्षस, he ties up
 his neck by the noose of the rope in front of राक्षस. 4-5 राक्षस

is surprised to find the man strangling himself. He infers that like *himself* the poor man must be afflicted. Drawing near the man he inquires what he is doing. 7-8 'What a man afflicted on account of the death of his dear friend does' is the reply the man gives. 9- आर्तः distressed. 10 व्यसने (in calamity) सत्रहाचारी', 'cc-pupil i. e. companion in difficulty', 'comrade in calamity.' 10-11 'If no secret, not very heavy or depressing, I wish to hear what makes you take to this measure' राक्षस asks. 13- 15¹ Though no secret, nor anything very heavy, I am not able to cause even this delay in killing myself, afflicted at heart that I am by the loss of my friend.' 16- 17 The reply given by this man makes राक्षस observe-'here we who are indifferent like strangers in the calamity that has befallen our friends [particularly Candanadāsa], are being repudiated or rebuked (प्रति + आ + दिश् to rebuke) by this man'. राक्षस means he too ought not to have lived a moment after learning that his friend was in difficulty, or should have done all he could to help the friend. 18- 20 Importuned by राक्षस the man begins telling what has led him to this measure. 21-22 Viṣṇudāsa, mentioned by the man, राक्षस recalls, is an intimate friend of चन्दनदास. 25- 26 'This विष्णुदास is my most intimate friend' the man said. राक्षस therefore rightly concludes that the relation between the man telling his story and चन्दनदास is too close (अत्यन्तं यथा यात् तथा संनिकृष्टं). He (राक्षस) is glad (हन्त), the man must be knowing something must be able to give the required news about चन्दनदास. 29-31 The man says 'विष्णुदास' has distributed his wealth among the poor and left the city with the purpose of *entering into fire*. I too have come here to strangle myself to death and I want to leave this world before I hear what does not deserve to be heard about my friend' विष्णुदास अश्रोतव्यं न शृणोमि is an euphemism for मरणं न शृणोमि. 3 राक्षस next asks what has led his friend to entering into fire.

(16) Construe :— औषधपथातिगैः महाव्याधिभिः उपहतः किम् ? अग्निविषकल्पया नरपतेः कृष्णा निरस्तः किम् ? अयम् अलभ्यम् अन्यनारीजनम् अनुरक्तवान् किम् ? यथा भवतः सुहृदः अवशः नाशः [तथा] एव अस्य किम् ?

राक्षस's first conjecture is that the man's friend must be affected (उप+हत) by terrible diseases such as go past the range (पन्थानम् अंतिगच्छन्ति इति पथातिगः तैः) of medicines. He therefore inquires whether the friend of the man is suffering from such incurable diseases. 'No no' is the man's reply. राक्षस's next guess is—'Has he been hurled down by the king's anger (क्रुध्), only a little less in its destructive capacity (कल्पा—ईषदूना) than fire and poison i.e. second only to fire and poison ? The man's reply is that *Candragupta* has no such cruel attitude towards his subjects (जनपद = villages, later villagers, later subjects) or 'in चन्द्रगुप्त's territory (जनपद = territory) there is no cruel attitude [ever shown by the king to any one] नृन् शंसति हिनस्ति इति 'वृशंसा one that kills men i. e. is *cruel*. राक्षस's 3rd guess is that the man's friend must have fallen in love (अनुरक्त—वान्) with another's wife, difficult of securing (अलभ्य). The man says his friend never would do any such act of indiscipline. राक्षस's last conjecture : As in your case, even in that of this friend of yours, there is a friend's loss over which he (विष्णुदास) has no control (अवशः). [This is the reason why विष्णुदास is entering fire.] 6,16,1 The man says 'yes, this is the reason why my friend is entering fire.' 2-3 But this makes राक्षस uneasy. For विष्णुदास is चन्द्रनदास's dear friend. His affection for चन्द्रनदास makes राक्षस's heart aflutter, for राक्षस has already learnt that 'his friend's destruction has made विष्णुदास decide to enter it to fire'. This means that चन्द्रनदास is in grave peril—on the brink of death. 3-5 राक्षस requests the man to tell him about the loss of विष्णुदास's friend as also the story of विष्णुदास in detail. 6-12 After some hesitation, the man begins to tell the story: "There is the President of the Guild of Jewellers in this city, named *Candanadāsa*". 14-15 राक्षस says 'here has fate opened the gate for our grief.' He asks his heart to be steady as something even more painful is to be heard. 17-18 'He (चन्द्रनदास) is the dear friend of this विष्णुदास.' 19 राक्षस says to himself—'Here is the fall of the thunderbolt on my heart quite imminent'—meaning, the next bit he would hear is that *Candanadāsa* would soon be hanged by *Cāṇakya*'s order. 26-27 राक्षस appreciates

विष्णुदास's love of his friend in that विष्णुदास was prepared to give all his wealth to the king with a view to securing the freedom of his friend.

(17) Construe :—यदर्थे पुत्राः पितृन् पितरः [च] पुत्रान् परवतु अभिहिंसन्ति, सुहृदः च सुहृदि सौहार्दे विमुक्षन्ति, तं प्रियं सति अपि वणिक्वे वयस्ये व्यसनेनि [सति] सद्यः व्यसनम् इव मोक्तुं व्यवसितः तत्र वणिजः सः अयम् अर्थः कृतार्थः ।

Oh Viṣṇudāsa, despite the fact that you are a merchant [only naturally expected to be regarding money as your all in all], you resolved (व्यवसितः) to part with it instantaneously (सद्यः) as though it (money) were a calamity, when your friend was found to be in a difficulty. Well used (कृतार्थः) is that wealth of yours indeed. For it is a matter of common experience that for this very lucre sons kill their fathers and fathers kill their sons as though the two were strangers or enemies (पर—stranger, *enemy*) and that friends abandon their friendship i.e., affection towards friends. '...व्यवसितः' (lines 1-3) —त्वं व्यवसितः असि contains the cause and in line 4 the effect is stated viz. विष्णुदास's wealth has to be regarded as one that has been put to an excellent use. The verse thus contains काव्यलिङ्ग with the हेतु contained in the वाक्यार्थ. The metre of the verse is शिखरणी..

6,17,1 'ततस्तथाभिहितेन' not 'ततस्थताभिहितेन' which is a misprint. राक्षस inquires what was चन्द्रगुप्त's reply to the proposal of विष्णुदास. 9-16 'Candanadāsa has not been imprisoned by me for the sake of wealth or money. He hid राक्षस's family which he failed to surrender though requested to do so more than once. If राक्षस's people are surrendered, there would be release; otherwise you would have to be prepared for capital punishment'. Candanadāsa is already taken to the execution ground. Viṣṇudāsa has left the city saying he would enter fire before he learns about the death of Candanadāsa. I too have come to this old garden intending to put an end to my life before I learn about the death of Viṣṇudāsa. 17. राक्षस asks 'Candanadāsa has not really been killed (already).!' 2-22 'Not yet, but he would soon be.

They are again and again asking him to surrender राक्षस's family ; but out of affection for the friend he would not do so. I would not now allow [lit cause or make] any delay in my death.'

(18) Construe :—[हे] साधो, शरणागतरक्षया समुद्रमूर्तं शिवेः [यशः] इव यशः त्वया सुहृदा विना अपि निचीयते ।

Vis'ākhadatta seems to have been very much impressed by the story of S'ibi which he has alluded to in I, 23 and again in VII, 5. By protecting those who took refuge in you, you have acquired reputation comparable to that of S'ibi (of the महाभारत fame). You have done this even in the absence of your friend [i.e राक्षस himself.] In my presence you would have won. The credit is all the greater in that you did it though I was away [S'ibi helped the कपोत and saved him from the द्येन; but then the कपोत was present]. The अलंकार, in the verse is उपमा. The metre of the verse is अनुष्टुभ्.

6, 18 1-2 *Alo*—*od* राक्षस asks the man to go. and quickly prevent विष्णुदास from killing himself as राक्षस is going to have चन्दनदास freed from death. 3-4 'By what means?' the man naturally asks. 5 Drawing his sword, राक्षस says with this sword (longer than 30 fingers. निर्गतः त्रिशतः अङ्गुलिभ्यः), my friend in my *resolve* (व्यवसाय). व्यवसाय means 'profession' also; but *here* it hardly seems to be proper.

(19) Construe :—सजलजलदव्योमसंकाशमूर्तिः, युद्धश्रद्धापुलकितः इव करेण प्राप्तसख्यः, सत्त्वोत्कर्षात् समरनिकषे विवशं दृष्टसारः अयं मे निविशः भित्रस्नेहात् माम् अधुना साहसे नियुद्धके ।

The sword has a form (मूर्ति) similar to (संकाश) that of the sky full of clouds surcharged with water i.e. it is *blue* in complexion. It is horripilated (पुलकः अस्य संजाताः इति तारकादिभ्यः इत्च् 'with hair standing on their end' literally) as though on account of eagerness (श्रद्धा) for fight. It has formed friendship with my hand. Due to the excellence (उत्कर्षः) of prowess (सत्त्वः), it has its strength (सारः) seen by others on the touchstone (तिकष) of battle. My sword of this description is appointing (नियुद्धके) me i.e., is prompting me go in.

for an adventure or according to some *rashness* (साहस from सहस् [though the rule is सहसा विदधीत न क्रियाम्] strength).

To fight single-handed is rashness. But my affection for my friend leaves me no other alternative, altogether helplessness (विवश) that I am at present. There is उत्प्रेक्षा contained in the verse '... पुलकित इव' The पुलकs on the sword are the extremely bright streaks of light on it. They are regarded as the hair standing on their end on the person of the sword [personified]. The metre in which the verse is couched is मन्दाकान्ता.

6, 19, 4-6 पिशुनितं indicated (by the grant of life to Candanadāsa). The man had already recognised राक्षस. But he is *feigning* not to have done so, though he has his guess. 8-9 राक्षस deliberately uses the words दुर्गृहितनामधेयः of inauspicious name (contrasted with the man's सुगृहीतनामधेयः). He also states he has experienced the destruction of the family of his master and is the cause of the calamity that has befallen his friends. He is not an आर्य but an अनार्य and a राक्षस properly so called i. e. a demon. अनुभूतभर्तुर्वशधिनाशः, सुहृदिपतिहंतुः अनार्यः can be regarded as significant विशेषणs in which case the passage would illustrate परिकर अलंकार. 10-13 The man falls, at the feet of राक्षस who bids him avoid any delay. 'Go and inform विष्णुदास that I am freeing चन्दनदास from death.' राक्षस repeats 6, 19. 6, 19, 21-28 ['According to Cāṇakya's instructions evidently the man is avoiding the possibility of the use of his sword by राक्षस. So he tells the latter:] Sakatadāsa taken to the execution ground was rescued by some one. The accursed चन्द्रगुप्त got incensed at this. The fire, of his wrath burning on account of S'akaṭadāsa was caused to be extinguished by him by *killing the hangmen* [for their carelessness]. Since then, whenever the hangmen see anyone with a weapon either behind them or ahead of them, they [instantaneously] kill the man to be killed as they are keen on saving their own lives. Going thus with the sword in your hand then would only hasten चन्दनदास's death. —29 राक्षस is at a loss to understand the path of Cāṇakya's policy.

(20) **Construe** :—यदि च शत्रोः मतेन शक्टः मम अन्तिकं नीतिः [तद्विः] तेन क्रोधात् किम् इति वधाधिकृतः जनः हतः ! [शक्टस्य वधस्थानात् अपहरणं] अथ कृतकं न, कथं तु [शक्टः] तादृक् कष्टं [कूटलेखरूपं कपटं] विभावयेत् ? इति तर्कारुद्धा मे मतिः निश्चयं नं पद्यति ।

राक्षस thinks that there are two possibilities (1) शक्ट i. e. शक्टदास was led into his presence by the order [lit. consent मत] of the enemy i. e. चाणक्य. In that case, राक्षस fails to understand why the men entrusted with the work of hanging those who were given capital punishment, should have been killed by चाणक्य. [This was what चाणक्य's agent told राक्षस. राक्षस believed his story. राक्षस's difficulty has thus arisen out of his belief in the man who posed as विष्णुदास's friend]. (2) If the rescue of शक्टदास was not artificial i. e, staged by चाणक्य, i. e. if the escape of शक्टदास were a genuine thing, शक्टदास being no party to the effect intended to be staged, why should शक्टदास have displayed that mean or miserable thing (कष्टं विभावयेत्) in the form of the forged letter? Thus my mind that has begun inferring does not come to a conclusion. Briefly, if S'akaṭadāsa's rescue was ordered previously by चाणक्य, the executioners being killed by Candragupta for negligence in their duty is difficult to understand. If S'akaṭadāsa was taken away really *perforce* by his friend and well-wisher, why should S'akaṭadāsa have been a party to the forged letter?—is what राक्षस finds it difficult to understand. The verse is couched in the शिखरिणी metre.

(21) **Construe** :—घातकानां विघाते प्रथमं कृते [सति] इह अथ निञ्चिशकालः न ; नीतिः कालान्तरेण फलं प्रकटयति, तथा अत्र किं कार्यम् ? मत्कृते अतिघोरा व्यापत्ति गते प्रियसुहृदि च शौदासीन्यं न युक्तम् ; अहम् इमां स्वतन्त्रम् अस्य निष्क्रयं कल्पयामि ।

(1) The use of the sword is now out of the question here, as already the executioners have been (as per report given by the man) put to death [for negligence and any possibility of its repetition is effectively prevented.] (2). Depending on राजनीति too is no use here as it yields fruit only after a long time, while I want a means which

will quickly secure the desired object viz., my friend Candanadasa's life being saved. (3) When my friend underwent a terrible calamity (व्यापत्ति)—the most terrible of all—viz. of being on the point of being hanged, *for my sake*, indifference on my part would not be proper.' Thus राक्षस cannot decide what he should do. But at this stage an idea strikes him. Says he 'I shall offer this body of mine as his (my friend's) ransom (निष्क्रय).' The verse is couched in the सम्भरा metre. The verse over, the act called कपटपाश or 'The False Noose comes to a close. The name of the act is appropriate. For the noose with which 'पुरुषः' (चाणक्य's agent) pretended to hang himself was not used by him for that purpose, but only to make राक्षस surrender himself to चाणक्य.

To turn now to a resüme of this act. As the curtain goes up, there appears on the stage Siddarthaka, decked and full of delight. He exults in the victory of the moon, the eyes of the people, viz. Candragupta and in the victory of the policy of Cāṇakya. As he has returned to the city after long, Siddhārthaka is eager to see his dear friend Samiddhārthaka. Fortunately the latter too was just walking in that very direction. Samiddhārthaka speaks of his own experience stating that [even] affluent circumstances afflict a man when the latter is separated from his best friends. As Samiddhārthaka has learnt that Siddhārthaka has returned from the camp of Malayaketu, he starts to find him out. As good luck would have it, the dear friend was right there in front of him. The friends embrace each other. To Siddhārthaka's query whether Samiddhārthaka was quite happy, the latters' answer is 'how can I be happy, *when you*, though come back after a long journey, *do not go to my place?*' Siddhārthaka explains that the delay in his going to Samiddhārthaka's was due to revered Cāṇakya's order to convey 'this glad tidings' to His Majesty and that without a moment's delay after the mission was over and the reward was secured from His Majesty, had he (Siddhārthaka) started to go to Samiddhārthaka's place itself. Samiddhārthaka requests Siddhārthaka to tell him, 'if it be no state-secret, as to what news was conveyed by him to His Majesty Candragupta. Siddhārthaka says there

is no secret that he need keep from Samiddhārthaka and reveals that (1) *Malayaketu*, with his mind bewildered by Cāṇakya's policy banished Rākṣasa (2) had the kings led by Citravarma annihilated, that (3) the other kings who decided that prince *Malayaketu* was absolutely thoughtless started towards their own territories, the remaining soldiers from their army being ill at ease through apprehension that (4) the subordinate kings were all dejected at heart and that (5) Bhadrabhata, Puruṣadatta, Dingarāta, Bala-gupta, Rājasena, Bhagurāyana etc. bound down and captured *Malayaketu*. Samiddhārthaka is surprised to learn the unexpected role played by the previous malcontents who had deserted Candragupta. Siddhārthaka wants his friend to understand the greatness of the policy of Revered Cāṇakya which is like the course of Destiny itself. Siddhārthaka next tells that Revered Cāṇakya personally led an attack with picked and well-equipped men against the Mleccha army, with no kings to lead it and captured it in its entirety. Samiddhārthaka is again surprised to learn that Cāṇakya having formerly abandoned his office publicly resumed work as prime minister. Siddhārthaka observes that his friend is too much of a simpleton indeed that he endeavours to fathom Revered Cāṇakya's policy not fathomed even by minister Rākṣasa till then. The mention of minister Rākṣasa makes Samiddhārthaka inquire of his friend where the minister is at present. Siddhārthaka answers that when the commotion in the Mleccha army began increasing, Rākṣasa left it and is reported by Udumbara (a spy) to have come to this very city of Pāṭalipuṭra. This return of Rākṣasa to Pāṭaliputra, without having won back the kingdom of the Nandas, surprises Samiddhārthaka as it is not in keeping with Rākṣasa's own previous resolve. Siddhārthaka explains that probably it is Rākṣasa's affection for his friend Candanadāsa that has brought him back. Samiddhārthaka wants to learn whether there is any possibility of Candanadāsa being released. Contrary to his guess, Samiddhārthaka learns that Candanadāsa is to be taken to the execution ground by Siddhārthaka and himself. This is to be done at the command of Revered Cāṇakya. Samiddhār-

thaka flares up at learning that they are to do the executioners' job, as though there were not enough hangmen in the employ of the prime minister of His Majesty Candragupta. Siddhārthaka explains, however, that no one wishing to live dare oppose Cāṇakya or disobey him and *the two leave with the purpose of putting on the guise of executioners and leading Candanadāsa to the place of execution.*

The Interlude (Praves'aka) over, there enters a man, rope in hand. The man glorifies the rope in the form of Cāṇakya's policy, ready to bind down the enemies. He recognises the region to be the same where, as Udumbara reported to Cāṇakya, Rākṣasa was expected to be seen. Seeing Rākṣasa with his head covered coming in that very direction the man hides himself behind the trees in the old garden so as to be able to see where minister Rākṣasa would sit. Then enters Rākṣasa, his head covered and weapon in hand. Shedding tears, he bitterly complains how Sovereignty, like a wanton woman, has walked over into another family, leaving that of her master's. The subjects too, like her progeny have followed her. In the absence of the leader, reliable persons too have given up the mission that was undertaken. Fate, like enemy, is ever busy frustrating their efforts. Parvata and Malayaketu were resorted to on the departure of Nanda to the yonder world. But efforts with those two at the head of the party too came to nothing. Destiny and not the Brāhmaṇa Cāṇakya so much is the enemy of the Nanda family. Maiayaketu's mind is perverted to be sure that it could not understand that Rākṣasa serving his masters destroyed to the last man would never form an alliance with their (the masters') enemy. Rākṣasa would perish, being seized by the enemy, but never make peace with Candragupta. The minister changes his mind however and says it is better to have the infamy that I (Rākṣasa) am untrue to my word, not fulfilling my vow, than being subjected to the humiliation of being deceived by the enemy. Rākṣasa looks around and sees the skirts of the city of Kusumapure, sanctified by their contact with the feet of His Majesty [King

Nanda], He recalls to his mind [the extreme skill of his departed master in riding the horse] and aiming a moving target. He recalls the place where His Majesty used to stay, the spot where His Majesty held conversation with the subordinate kings. The skirts of Kusumapura, seen now without the presence of His Majesty Nanda there, pain the minister excessively. Unfortunate that he is, the minister does not know where to go. He beholds the very next moment, however, an old garden and decides to stay there and ascertain the news of Candauadāsa from some one. The minister is impressed by the changes brought about in men's conditions so much so that what was agreeable or favourable becomes disagreeable or unfavourable,—the changes never being noticed while they are actually taking place! Was he not himself formerly going out of Kusumapura in great pomp and splendour, even like a king, surrounded by thousands of chieftains, and pointed by their fingers by the citizens like the new moon? Is he not to-day his efforts turned fruitless, entering an old garden in that very city, in fear, like a thief? The mansion with its enormous construction lies shattered before him like a family with ambitious undertakings. There the lake lies dried up like a saint's heart on the destruction of the friends. The trees have no fruit, like policies on account of unfavourable fate. The ground there is covered with grass (growing thickly) like the mind of an ignorant person which is filled with bad ways [or plans]. There are the serpents bandaging the wound of the branches by means of their sloughs, full of compassion that the serpents are towards the branches undergoing great distress, with their limbs wounded by sharp axes and wailing incessantly with the moanful cries of the pigeons perched on them. The trees themselves are only too eager to go to the cemetery, drying up within their body, having the excessive grief in the form of the wounds made by the insects, gloomy on account of the absence of lustre [and also shade], plunged in difficulty. Rākṣasa decides to sit on a broken slab of stone as that is all that can be had easily in the changed circumstances. As soon as he gets himself seated, he hears

a flourish of trumpets mixed with the sound of big kettle-drums. The sound has been vomitted as though by the palaces which could not swallow it and is proceeding to see the length of the quarters as it were! He guesses that the sound is an indication of the extreme gratification of the family of Maurya, gratification such as has arisen out of the capture of Malayaketu. Fate had made him hear the glory, see the glory of the enemy. It now seems to be bent on making him *experience* it himself.

The man who was waiting for Rākṣasa to sit now busies himself and as though not noticing Rākṣasa, binds himself up by the noose of the rope [as he was asked to do by Cāṇakya]. Rākṣasa is full of compassion towards the man of whom he inquires what he is doing. Managing very skilfully to increase the curiosity of Rākṣasa the man tells him the story of a jewel merchant named Viṣṇudāsa his own dear friend, who has distributed all wealth to the poor and left the city with the purpose of entering fire. The man adds that he too is going to strangle himself to death before he learns of the worst calamity of his friend. Dismissing Rākṣasa's conjectures regarding the reason why Viṣṇudāsa is killing himself—(1) a terrible, incurable disease (2) royal displeasure (3) fancy for another's wife, the man accepts the fourth as the correct one: *Viṣṇudāsa is killing himself because his dear friend is soon to die and because Viṣṇudāsa cannot help him in any way.* Rākṣasa's heart is uneasy as he has guessed that Viṣṇudāsa's entering into fire must have Candanadāsa's imminent death as its cause. To get the information he so longs for he requests the man to tell the story of Viṣṇudāsa in detail. With a little bit of hesitation the man begins telling: There is a jewel merchant named Candanadāsa. Rākṣasa considers the mention of this name to be the opening of the gate of sorrow. He steadies his heart with great difficulty. The man continues the story 'he (Candanadāsa) is a dear friend of this Viṣṇudāsa'. This makes Rākṣasa feel the crashing of the thunderbolt of grief on this heart imminent. The man continues the narration of the story of Viṣṇudāsa, who, he says, to-day did what was worthy of his love of his friend. Rākṣasa is eager to know

what it was. The man therefore tells : Viṣṇudāsa requested His Majesty Candragupta. 'In my house there is abundant wealth. May Candanadāsa be given freedom in exchange for it' Rākṣasa admires to himself Viṣṇudāsa who for the sake of his friend was prepared to part with all his wealth, though Viṣṇudāsa was a merchant—a *vanik*. This very wealth is known to make father and son kill each other, to cause friends to turn to be the deadliest of each other's enemies. Rākṣasa wanted to know the reply of Candanadāsa which as the man tells was—'I have not bound down Candanadāsa for the sake of wealth. He can be released only if he surrenders the members of the family of Rākṣasa, whom he refused to surrender though repeatedly asked to do so. Otherwise Candanadāsa will be given capital punishment.' So saying the king caused Candanadāsa to be taken to the place of execution. Viṣṇudāsa has started out of the city resolved to kill himself before he hears that Candanadāsa is dead. I too have come to this garden to kill myself with this rope, before I learn that Viṣṇudāsa has burnt himself alive. Rākṣasa is only too eager to know whether Candanadāsa has as yet *not* been killed. 'Not yet—but out of affection for the friend, though again and again implored to surrender Rākṣasa's people, he would not do so and would surely be killed. So, I would not cause or allow any delay to my own death.' Rākṣasa is all admiration for his friend Candanadāsa, who has earned a name for himself, like Sibi (of the Mahābhārata fame), and asks the man to go quickly and persuade Viṣṇudāsa to give up his resolve to enter fire as he (Rākṣasa) is himself going immediately to cause Candanadāsa to be released. The man wants to know the means Rākṣasa is going to employ to this end. Rākṣasa unsheaths his sword and says 'with the help of this friend of mine in my resolve to release my dearest friend, with the strength already seen on the touchstone of battle, am I going to accomplish this task'. The man requests Rākṣasa (whose identity he pretends he knew not) to do him the favour to say whether he is not minister Rākṣasa as is indicated by the eagerness to grant life to Candanadāsa. Rākṣasa says he is Rākṣasa properly

so called (being demoniac in nature)—one who has experienced the destruction of his master's family, one who is the cause of calamity to the friends, an ignoble person, with the name far from well-invoked. The man prostrates himself at Rākṣasa's feet, saying fortunately has he been seen [again]. Rākṣasa bids him get up and hurry up and inform Viṣṇudāsa that he (Rākṣasa) is saving Candanadāsa from death. So saying Rākṣasa again draws out his sword and walks about resolved to use the same to save Candanadāsa. The man requests Rākṣasa to know how since S'akaṭadāsa's rescue from the execution-ground, effected no one knew by whom, and the consequent capital punishment given by Candragupta to the executioners who negligently allowed their charge to escape, the executioners have become extremely careful. He informs Rākṣasa that as soon as the hangmen see anyone with a weapon whether ahead of or behind them, they kill the man in their charge, out of anxiety for their own life. Rākṣasa's moving with the sword drawn out of its sheath would thus only hasten Candanadāsa's death. So saying the man goes away leaving Rākṣasa to wonder about the inscrutable nature of Cāṇakya's policy. If S'akaṭadāsa was rescued by Cāṇakya's agents as per his instructions why were the hangmen killed? If S'akaṭadāsa's rescue were not a hoax, how would the scribe have been a party to that forged letter? Rākṣasa is unable to decide the matter for himself. He reflects and dismisses the use of the sword for obvious reasons. Policy takes time to yield its fruit and is therefore rejected by him. Remaining indifferent when the dear friend is facing the worst calamity on his (Rākṣasa's) account would be highly improper. Rākṣasa, therefore, concludes that the only proper course under the circumstances is to offer his own body as ransom for that of his friend. Resolved to offer himself as ransom and to save Candanadāsa, Rākṣasa leaves and the act comes to a close.

Act VII

7. 0. 3 आर्योः—noble ones, मनुष्याः (ordinary) men. Either two classes of men are intended. Of those who were addressed as आर्योः did not move away and thus the executioner वज्रलोमा is forced to give up his politeness and call them just men, plain men.

(1) Construe :—यदि स्वान् प्राणान् विभवं कुलं कलत्रं च रक्षितुम् इच्छथ तत् विषमं राजापद्यं सुदूरेण परिहरत ।

इच्छत् is a misprint.

If you wish to save your life, property or wealth (विभव), family and wife, then avoid so as to keep far (सु) far away (दूरेण) [all that is] unwholesome to the king. विषमम् lit, un-even i. e. fraught with difficulty qualifies राजापद्य (as anything unwholesome is sure to involve the person responsible for it in difficulty).

(2) Construe :—अपद्ये सेविते पुरुषस्य व्याधिः मरणं वा मवति राजापद्ये सेविते पुनः सकलम् अपि कुलं प्रियेते ।

If what is unwholesome [medically] is taken, there takes place i. e. follows either a disease or death of a man. If what is unwholesome to the king is practised or done (सेविते) the entire family perishes. Between the former and the latter, there is thus a world of difference [the obvious suggestion being that people should avoid both, but especially the latter]. Verses 1 and 2 are both couched in the आर्यी metre.

7. 2. 7-11 If you do not believe what I have said, look at Candanadāsa who is being led to the execution ground along with his wife and son (सकलमपि कुलम्). To the query of the persons whom वज्रलोमा is addressing himself whether चन्दनदास can escape by any means, वज्रलोमा answers 'yes, if he surrenders the members of the family of राजस.' If he would not do this, full of sympathy (lit love, affection) as he is for those who have thrown themselves on his protection शरणागत वस्त्र, शरणगत ... being a misprint), then be sure (lit. understand for certain अवधारयथ) of his auspicious course

i. e. departure to the yonder world.' This is an euphemism 'पर्यायोक्त 'for be sure he will be hanged.'

12-13 Enter Candanadāsa, his dress that of a person to be hanged with the stake on his shoulder. He is followed by another executioner as also by his wife and son. 16-18 चन्दनदास makes a bow to god of death that men like him, ever apprehensive of the breach of the code of behaviour (—moral code, evidently) are meeting death which would be worthy of theieves. The cruel, he changes his thought, make no distinction between those who are indifferent and others. उदासीन— indifferent— passive, harmless; others— mischievous, harmful. नृशंसाः intended here are Cāṇakya, Candragupta and the whole group supporting them—

(3) Construe :—आमिषाणि मुक्त्वा तृणैः जीवन्तं मुग्धहरिणं हन्तु व्याधानां कः नाम निर्वन्धः ।

The innocent deer leaves [bits of] flesh (आमिषाणि) to themselves and subsists on blades of grass. How great indeed is the insistence (निर्वन्धः) all the same on the part of the hunter (व्याध) to kill members of this very species of animals! The verse (couched in the आर्या metre) illustrates अप्रस्तुतप्रसंसा. For मुग्धहरिणः is अप्रस्तुत for उदासीन पुरुषाः, तृणैः जीवन = a harmless behaviour on the part of men, व्याधाः = rulers and their prime-ministers like चन्द्रगुप्त and चाणक्य respectively.

7, 3 5-8 The fact that विष्णुदास is not even so much as giving response to चन्दनदास pains him. But then he immediately observes, 'who would so much as be within the range of the sight of a man who is on the point of being hanged?' [Can it be that as said by पुरुष in Act VI विष्णुदास had gone out of the city to enter fire before he learnt about चन्दनदास's death? Or was it only one of the many lies that चाणक्य's agents invent and so cleverly tell, the fact being that Visṇudāsa was per force kept away and prevented from being in the vicinity of Candanadāsa at the hour of his death, by Cāṇakya?] एतेऽमाक...अनुगच्छन्ति । a fine pen-picture of the absolutely helpless friends of चन्दनदास and a very pathetic one indeed. They are returning with their bodies only, their minds lungering being eager to be with Candana-

dāsa. Their faces were woe-begone due to excessive grief, their eyes heavy (i. e. filled) with tears. 10 The executioner he has already reached the execution-ground. 11 Candanadāsa asks his wife to go back with the son. 12 The wife replies not to another land implying she cannot be expected to return so soon. 17-18 'There is no reason for you to be dejected. It is not a personal crime for which I am being hanged, but it is for my having helped my friend' says Candanadāsa 20—'Then' replies the wife 'this is no time to go back.' [Rather ought we to be proud of you and be by your side to the last moment]. 28 'What has been resolved by my lady?' चन्दनदास helplessly asks. 22 'That following the feet of my lord. I should be able to have a favour done to me', 26-27 'Here our boy is yet too inexperienced to be left alone. He should be trained by you. Give up the improper (दुः) resolve (व्यवसितम्) [you have made of following me in death.] 29-30 'Let our family divinities favour [train and protect] the boy.' So saying चन्दनदास's wife asks their son to fall at the feet of his father as they are the last (पश्चिम) [available to him—there being no possibility of his having another opportunity of falling at them]. 31-33 To the son's question what should I now do after being separated from dear father? The father's reply is 'you should live in a country separated from Cāṇakya.'

35. 36 Bilvapatra tells चन्दनदास that the stake has been planted, that he, therefore, should be prepared. 37 Candanadāsa's wife shouts out, calling noble persons to protect her husband 41-43 'Gods show compassion to the afflicted survivors of those who have departed to the other world. And another thing—I am ceasing to be for my friend's sake. Why are you crying, when you should be right glad?' asks Candanadāsa. 45-46 The two executioners make ready to seize hold of Candanadāsa, knowing well that चन्दनदास's wife and son would then return of their own accord. 49-50 A very natural touch. The father requests the executioners 'let me embrace my darling son'. He tells the son

‘Death is inevitable. I am leaving the world of the living while carrying out my duty by my friend’. 52 ‘Dear father, need even this be told? This is indeed the family-vow [lit. duty] with us’— thus showing that though yet a boy, he is a chip of the old block — a worthy son of a worthy father. 53-54 The executioners seize चन्दनदास. 53 Beating her bosom, Candanadāsa’s wife again cries out ‘noble ones, protect, protect [my lord]’. 56-57 Tossing the curtain dramatically enters राक्षस saying ‘Lady entertain no fear’ Immediately he turns to the executioners telling them that Candanadāsa ought not to be killed.

(4) Construe —येन पुरा स्वामिकुलं रिषोः कुलम् इव विनश्यत् दुष्टम् येन मित्राणां व्यसने महोत्सवे इव स्वस्थेन स्थितम्, यस्य परिभवक्षेत्रीकृतः अपि आत्मा; वः वधाय प्रियः तस्य मम इयं मृत्युलोकपदवी वध्यस्त्रक् आवध्यताम् ।

Let this garland of the man to be hanged, the very way (पदवी) or path to the world of (the god of) death, be placed round [the neck of] me. [I am worthy of it *more* than Candanadāsa] (1) I saw the family of my master, as though it were one of my enemy, getting itself destroyed. (2) In the calamity of my friends, as though on festive occasions, I remained indifferent [or keeping to my place स्वस्थ] (3) My body (आत्मा) though made the field [i.e. object] of your insults i.e. of insults inflicted by you (न परिभवस्य क्षेत्रम् अपरिभवक्षेत्रं परिभवक्षेत्रं संपद्यमानः कृतः परिभवक्षेत्रीकृतः) is dear (प्रियः) [to me, though it be merely] for slaughter [at your hands] or is *dear to you for slaughter*. Line 4 says ‘let me be killed; lines 1, 2, 3 give the *reason* why the speaker is to be killed, but poetically. There is thus काव्यलिङ्ग contained in the verse. वध्यस्त्रक् is identified with मृत्युलोकपदवी in line 4. There is, therefore, रूपक also present here. The metre of the verse is शार्दूलविक्रीडित.

7, 4, 1-2 Candanadāsa’s eyes were full of tears to see that the minister for whom he incurred the displeasure of Candragupta and Cāṇakya, has arrived and is offering himself to the executioners. ‘What is this?’ he asks राक्षस who

replies— just imitation of a *part* (एकदेश) of your excellent [course of] action' [as imitating you in all your deeds would be impossible for me].—4, Candanadāsa clarifies his question— what did you do ? —in that you have rendered the whole of this elaborate effort (प्र + यासः) in vain ? 5 राक्षस makes a short reply and a plain one— 'self-interest' has been achieved by me; please do not blame me' [Saving my friend is my duty. I am doing that. I am obliging none but myself] . राक्षस next asks the executioner to report to Cāṇakya. 6 'What ?' the executioner asks, राक्षस's reply is contained in 7-5.

(5) Construe :— असज्जनरुचौ दुष्काले कलौ अपि प्राणैः परं रक्षता यशस्विना येन औशीनरीयं यशः अतिलघुतां नीतम्, विशुद्धात्मना [येन] सुचरितैः बुद्धानाम् अपि चेष्टिं क्लिष्टम्, पूजार्हैः अपि सः यत्कृते तव वध्यत्वं गतः सः एषः [अहम्] अस्मि ।

He (1) who even in 'the Kali age—an evil age—with the taste of people [turned] evil i.e. depraved (असती जनानां हनिः यस्मिन्) protects others (परम्=पराम्) at the cost of his life (प्राणैः)' and thus has rendered the glory of the son of Us'inara i.e. Sibi (उशीनरस्य अपत्यं पुमान् औशीनरः तस्य इदम् औशीनरियम्) extremely trifling (अति-लघु-तां नीतम्); he (2) who possessed of an absolutely pure soul (विशुद्धः आत्मा यस्य सः तेन) has by his excellent deeds (सु-चरितैः) surpassed (क्लिष्टम्) the acts (चेष्टिम्=चेष्टितानि from चेष्ट् to act, according to नपुंसकं मावेक्षः, meaning व्यापाराः, क्रियाः) of even the Buddhist saints (बुद्धानाम्) [or alternatively of the Revered Buddha even, बुद्धानाम् being आदरये वहुवचनम्] that worship—worthy (पूजाम् अर्हति इति पूजार्हैः) one has become fit to be killed by you for i.e. on account of having helped a person viz. me. The one for whom he became fit to be killed —that I—am here. [The implication is—hang me and let the virtuous friend of mine Candanadāsa be released]. रक्षता औशीनरीयं यशः अतिलघुतां नीतम्—रक्षणादेतोः येन...नीतम् The verse, therefore, contains काव्यलिङ्ग in it. Again Sibi's glory, the standard of comparison (lines 1 & 2) and the act of the Buddhist saints (or of Gautama Buddha, Lord Buddha) another standard of comparison (in line 3) have both been.

eclipsed by (1) the glory of Candanadāsa (the उपमेय) and by (2) the excellent deeds of Candanadāsa (उपमेय), respectively. There is thus व्यतिरेक. The metre of the verse is शार्दूल-विक्रीडित. 7, 5, 3-5 वज्रलोमा asks his companion to wait for a while in the shade of a tree in the cemetery, and goes himself to report राक्षस's capture to चाणक्य. 6-7 वित्वपत्र goes out with Candanadāsa, his wife and son to wait for वज्रलोमा under the cemetery-tree. 8-11 वज्रलोमा shows the way to राक्षस and both of them walk round and reach where noble चाणक्य could be seen. He waits outside and asks the servant who is on duty to report to आर्य चाणक्य, 'the thunderbolt of the mountain in the form of the Nanda family (परम्परित रूपक), the one who firmly established the Maurya family (as the sovereign family)—' 12 Meanwhile राक्षस says to himself 'even this has indeed to be heard (quietly)!' 14 वज्रलोमन् completes the sentence— '(Tell noble चाणक्य—) here is minister राक्षस brought fully (सम) under control (यमित) in respect of both his intellect (बुद्धि) and bravery (पुरुषकारः) by the policy of the noble one.'

(6) Construe :— उत्तुङ्गशिखाकलापकपिलः शिखी केन पटान्ते बद्धः ? सदागतेः अगतिता केन पाशैः सग्रः समासादिता ? अनेकपदानवासितसटः सिद्धः केन पञ्चरे आर्पितः ? नैकनक्रमकरः भीमः अर्णवः च केन दोभ्यो प्रतीर्णः ।

Cāṇakya regards the capture of राक्षस a singular achievement of some of the most difficult tasks that could have been set to anybody. He, therefore, very eagerly wants to know (कथय-कथय) who has achieved the impossible. (1) Who has tied up (blazing) fire (शिखाः ज्वालाः अस्य सति इति शिखी अभिः इति आर्यः), tawny on account of the mass (कलाप) of his flames that rise high (उत्तुङ्ग), in the hem (अन्त) of his garment ? (2) Who has brought about absence of movement (अगति-ता) of i.e. confined to a spot the ever-moving (सदागतिः wind that knows no rest) by means of [ropes used as] noose (पाशैः) ? Who has put into the cage the lion with his mane (सटा) made fragrant (वासित), by the ichor of elephants [whose temples the lion broke] ? न एक = अनेक Here अनेक = द्वि and अनेकप = द्विप = हस्ती, अनेकपानां द्विपानाम् इति यावत् दानेनवासिता सदा यस्य सः. (4) By whom has the dreadful (भीमः) ocean (अर्णवः), with many

(नैक) crocodiles नक्क and sharks (मकर) been crossed? विशाखवत्त-
 is here establishing a poetic connection between [A] capturing
 the brave and intelligent former prime-minister of the
 Nandas (प्रस्तुत-उपमेय) on the one hand and [B] (1) catching
 fire in the hem of one's garment, (2) rendering wind motion-
 less by having him caught by a noose, (3) putting a lion
 that destroys elephants in large numbers in a cage and
 (4) crossing by means of just one's pair of arms (दोभ्यर्म्
 instrumental dual of दोः arm) the dread ocean, thus keeping
 oneself exposed all the time to the danger of being drowned
 or made short work of by the terrible aquatic creatures,
 on the other. But this connection culminates in bringing
 out the similarity (उपमापरिकल्पक) between [A] and [B] (1),
 (A) and (B) (2), (A) and (B) (3) and (A) and (B) (4). Thus
 understood, the verse contains an instance of मालानिदर्शना, as
 there is for just one प्रस्तुत as many as *four* अप्रस्तुतः. 'अभवन्वत्तु-
 सम्बन्धः उपमापरिकल्पकः' is निदर्शना as defined by ममट in काव्यप्रकाश X.
 But some may not understand the connection between प्रस्तुत
 (A) and अप्रस्तुतः (B) (1), (B) (2), (B) (3) and (B) (4). They
 would, instead, consider a reference to fire, wind, lion and
 ocean as a mention (प्रशंसा = निर्देश) of the अप्रस्तुत intended to
 help the reader know the प्रस्तुत-राक्षस, being captured. Thus
 understood, the verse would be an illustration of माला-
 अप्रस्तुतप्रशंसा. It is also possible to think that in each one of
 the four lines the अप्रस्तुत have swallowed the same प्रस्तुत, one
 after the other. Thus understood, the verse would be an ins-
 tance of माला-अतिशयोक्ति. Read ' ' निर्गीर्याध्यवसानं तु प्रकृतस्य परेण यत् ।
 विज्ञेयातिशयोक्ति: सा and, also उपमानेत अन्तर्निर्गीर्णस्य उपमेयस्य यद्
 अध्यवसानं सा एका ' ममट in काव्यप्रकाश X. The metre of the verse
 is शार्दूलविक्रीडित. 7.6. 1-2 Vajraloma answers why? (or I say
 नन) by the noble one i.e your own revered self, with mind
 skilled in policy (नीतौ निषुणा बुद्धिः यस्य), has this been achieved
 —3 चाणक्य tells वज्रलोमा not to say so—don't say, don't say.
 The repetition shows that चाणक्य is not at all ready to take
 the credit given him by वज्रलोमा. 'Say, this has been done by
 Fate, ever full of hatred against the Nanda family.' विद्रेषः
 शीलम् अस्य with the इन् expressive of habit ताच्छील्ये णिनिः). Though
 previously (Act I, II III) so full of pride, so boastful, when
 राक्षस's capture becomes an accomplished fact, चाणक्य accepts

the part played by Fate in the whole conflict. Fate was ever so full of hatred against the Nanda family. Were it not so, चाणक्य means, he would not have been successful. The sentence implies also that राक्षस spared no pains,— was not found wanting so far as his capacity, sincerity, steadfastness, devotion etc. were concerned. Only Destiny never co-operated with him. The passage reveals another aspect altogether of चाणक्य's character, an aspect so delightfully in contrast with his vauntings.—4 This is the first encounter of राक्षस and चाणक्य, राक्षस's reaction to their having come face to face with each other is well brought out by the स्वगत assigned—to him. 'Here is that *evil-souled*, or better, *high souled* Cāṇakya' says राक्षस.

(7) Construe : [अयं सः] सागरः रत्नानाम् इव सर्वशास्त्राणाम् आकरः, यस्य गुणैः मत्सरिणः वयं न परितुष्यामः ।

'Here is minister चाणक्य who, like the ocean [which is] a mine of gems, is the mine (आकरः) of all sciences— one by whose excellent qualities we are not gratified, seized by jealousy that we are.' राक्षस pays चाणक्य a compliment for his profound scholarship which is fully merited by him. राक्षस also *owns* (a delightful trait of his character is thus revealed, a trait bringing out his essential उदात्तता) that चाणक्य is possessed of excellent qualities. Only he (राक्षस) was not gratified by them as he was in the clutches of jealousy. In line 1 there is उपमा. In line 2, मत्सरिणः न परितुष्यामः— मत्सरित्वात् हेतोः न परितुष्यामः. Thus there is काव्यलिङ्ग contained in the verse. The metre used for the verse is अनुष्टुभ्.

7,7, 1-2 चाणक्य's reaction is in *marked contrast* to राक्षस's. चाणक्य says 'Ah ! here is that minister राक्षसa, by whom the *high-souled* one...' There is nothing corresponding to 'अयं दुरात्मा अथवा' of minister राक्षस in 7,6,4.

(8) Construe :— दीर्घजागरहेतुमिः गुरुभिः कल्पनाकृशैः वृषलस्य सेना मे मतिः च चिरम् आयासिता ।

[Here is the *high-souled* minister राक्षस] by whom was subjected to worry (आयासिता), for long, the army of वृषल

as also my mind, as because of राक्षस's policy we had to undergo the arduous [lit, heavy] गुरु troubles of conceiving (कल्पना) [effective counter-plans of our own], troubles that were the cause of prolonged wakefulness. चाणक्य means for a long period of time neither वृषल's army nor he (चाणक्य) got so much as a wink's sleep as they had ever to be alert and vigilant, lest राक्षस outwitted them. The verse contains in it an instance of तुल्ययोगिता अलंकार for चाणक्य's मति and चन्द्रगुप्त's सेना both are said to have a common characteristic by implication viz, being troubled (आयासितत्व). Both मति and सेना are प्रकृत. 'पदार्थीनां प्रस्तुतानामन्येषां वा यदा भवेत् । एकधर्माभिसम्बन्धः स्यात्तदा तुल्ययोगिता ॥' The metre of the verse is अनुष्टुभः 7,8,1 चाणक्य removes the जवनिका mantle or 'loose gown' he had put on (for what purpose, it is not easy to say. Did he want his identity not to be known? If so, his face too ought to have been covered). Prof. Dhruva reads in both these places 7,5,15& 7,8,1 जयनिकाम् instead of जवनिकाम् understanding the same to mean an armour. The armour चाणक्य wore so long, presumably for safety, or because any moment he would have been required to guide military operations, he now removes and drawing near राक्षस, salutes the latter, saying, 'minister राक्षस. I विष्णुगुप्त, salute you'.—२ राक्षस addressing himself (स्वगतम्), says now the epithet 'minister' is one bringing shame to me (defeated as are his masters whose Minister he was, and frustrated in his own attempts at dethroning Candragupta as he is). ३ Aloud, he says to Cāṇakya—please do not touch me who am contaminated by the touch of the executioners' ४—७ चाणक्य reveals to राक्षस that the two who touched him in the execution—ground were no Candālas but men in political service—सिद्धार्थक whom he already knew (Act V) and समिद्धार्थक. Cāṇakya seizes the opportunity of disclosing to राक्षस that poor S'akaṭadāsa was made to write that sort of forged letter by him (चाणक्य), without S'akaṭadāsa's being allowed to know anything about the use to which it was to be put, or about the person to whom it was to be sent, or about the person who was sending it.—८ राक्षस feels relieved, as he expresses to himself, that fortunately (दिष्ट्या) the suspicion about S'akaṭadāsa [that he had played into the enemy's hands deliberately with a view to saving his property, wife

and son] is removed altogether (अप + नीतः).—9 Cāṇakya says 'the whole thing can thus be briefly told :

(9) Contrue :—भद्रभटादयः भृत्याः , स च तथा लेखः , सः सिद्धार्थकः , तच्चालंकरणत्रयं , भवतो मित्रं सः किल भदन्तः , जीर्णोद्यानगतः सः आर्तपुरुषः च , श्रेष्ठिनः सः क्लेशः च , असौ सर्वः [हे] वीर वृषलस्य भवता संयोगम् इच्छोः [मे] नयः ।

(1) The servants भद्रभट [डिल्ली, वलगुप्त] etc. (2) that letter of that type i.e. forged (3) the Jaina saint as he feigned to be (किल), your friend (viz. Jivasiddhi), (4) that man in distress in the old garden [on the skirts of Kusumapura], (5) that trouble (क्लेश) to which the President (of the merchant Guild, Candanadāsa) was put—all this was my policy, desirous that I was of bringing about, O brave (one), a union (संयोग) between you and Viṣala (i.e. चन्द्रगुप्त). The stage direction इत्यद्देहेन्द्रो लज्जां नाटयन् shows that चाणक्य is abashed when referring, though not directly quite (as the word मे or मम has not been used by him), to himself. The metre of the verse is शार्दूलविक्रीडित.

7, 9, 1 Cāṇakya sees Candragupta coming where they (Rakṣasa and Cāṇakya) were. So he tells राक्षस 'here वृषल comes to see you. See him.' (2) राक्षस says to himself 'willy-nilly I have to—here do I see him.'—(3) Candragupta and his retinue enter. 4-5 Candragupta expresses to himself the astonishment he feels at the victory his preceptor has achieved, even without fighting, over the army of the enemy, very difficult to conquer.' I am ashamed at this' he says.

(10) Contrue :—फलयोगम् अवाप्य [अपि] अनियोगेन विलक्षतां गतानाम् , स्वशुचा इव अधोमुखानां [मम] सायकानां निजतूणीशयनप्रतप्रतिष्ठा भवति ।

My arrows have come into contact with (अवाप्य) i. e. received their iron-tips (फल) all right; but as they have not been appointed to duty i. e. are not used, they have reached a state where they have lost their countenance or brightness (विलक्षतां गतानाम्). By paranomasia फल means fruit.

This the arrows have achieved but *they* have not worked for the same [Caṇākaya achieved the victory to which *they* could hardly lay any claim]. They thus had remained *away from* the target, never having been so much as taken out of the quiver, fixed on the string and discharged. विलक्षतां गतान् is thus विलक्ष्य (target) तां गमन्, paranomastically. On the part of 'the arrows there is a firm stand (प्रतिष्ठा) [they have taken] on their vow (व्रत) of remaining (lit. lying) in their quiver (तृणी), with their faces-iron-tipped end (मुख) s [as apart froms the other to which is attached a feather] turned downwards i.e. into the quiver, as though through their personal grief (that they had no opportunity in achieving this precious victory). Paronomastically i.e. with a श्लेष 'अधोमुखानां' would mean (of arrows) 'with their faces downcast'. The arrows are regarded as very sensitive persons. The fruit (फल) is there, but they were not appointed to any task (अ-नियोग). They thus lost all brightness of countenance (विलक्षतां गत) have their faces hung low and they prefer to lie down motionless in their own places (rather than mix freely with others in the society). Thus there is श्लेष contained in the verse. 'स्वशूचेव अधोमुखानाम्' contains उत्तेजा in it. If the 2nd line is read अनियोगेन विपक्षतां गतानाम् there would be विरोधाभास अलंकार in lines 1 and 2 meaning 'having secured the fruit of my arrows that have gone to the enemy-side'. Now one who wins fruit or is successful does not go over to the enemy's side. The विरोध is to be explained away thus: फलयोगम् अवाप्य - having had iron-tips (at one end) विपक्षतां गतानाम् - वीना i.e. पक्षिणी पक्षतां गतानाम् those that have feathers of birds attached to the other end. The verse with विलक्षतां गतानां as the reading can be regarded as an instance of समासोक्ति अलंकार.. Read समासोक्ताः समैर्यत्र कार्यलिङ्गविशेषणः व्यवहारसमारेपः प्रस्तुतेऽन्यस्य वस्तुनः । The common adjectives अधोमुख, विलक्षतां गत make it possible to ascribe the behaviour of sensitive people to the arrows. The metre in which the verse is couched is मालभारिणी with the scheme स, स, ज, ग, ग (lines 1,3) and स, भ, र, य (lines 2,4) 'विषमे ससजा गुरुः समे चेत् सभरा येन तु मालभारिणीयम् चन्द्रगुप्त changes his line of thinking as shown by अथधा—

(11) Contrue :—स्वपतः अपि यस्य मम इव तन्ने कार्यजागरूकाः गुरवः जाप्रति, असौ विगुणीकृतकार्मुकः अपि मुवि जेतव्यं जेतुं समर्थः एव ।

He, over whose administration (तन्त्रे = राज्यतन्त्रे, शासनतन्त्रे lit, science of administration, here it is the practice that it is intended), his preceptors, watchful (जागरूक) regarding the mission or duty to be carried out (कार्य), are awake—he, even though asleep,—even with his bow unstrung i. e. never used or ever idle (न विगुणं अविगुणं विगुणं संपद्यमानं कृतं धिगुणीकृतं कार्मुकं यस्य सः विगुणीकृतकार्मुकः—the reference being to the fact that only when in use the string—गुण—is tied to the other end also of the bow, otherwise remaining tied to one end) is able to conquer definitely (एव) what is worth conquering on the surface of the earth. कार्यजागरूकाः तन्त्रे जाग्रति अतः जेतुं समर्थः. Thus there is काव्यलिङ्गः. विगुणीकृतकार्मुकोऽपि जेतुं समर्थः, जयसमर्थता is the effect achieved even in the absence of the cause सगुणीकृतकार्मुकत्वं. Though the bow is not strung, there is conquering of all worth conquering. There is thus विभावना अलंकार too. Read ‘क्रियायाः प्रतिषेधेष्वपि फलव्यक्तिविभावना’ ममट in काव्यप्रकाश X. The metre of the verse is the same as that of the preceding (7, 10).

7, 11, 1 Candragupta draws near Cāṇakya and salutes him—2-3 ‘No blessing need be pronounced now, all desires having been fulfilled’, says Cāṇakya, ‘for minister राक्षस has arrived. So salute the minister-in-chief (अमात्यमुख्य)’.

4 राक्षस observes in the स्वगत ‘Here this one has [already] established the relationship [—between चन्द्रगुप्त and myself as the king and his prime-minister]! 5 चन्द्रगुप्त salutes राक्षस saying ‘Noble one,’ Candragupta salutes [you]’ —6 राक्षस sees चन्द्रगुप्त and remembers he is the one who had shown promise even when he was a boy.

(12) Construe :—बालः एव हि अस्मिन् लोके संभावितमहोदयः क्रमेण द्विपः यूथैश्वर्यम् इव राज्यम् आरूढवान् ।

Even when a boy, Candragupta had his great rise in this world shown possible (संभावितः महान् उदयः यस्य), like an elephant rising to the position of being the lord of the herd (यूथस्य ईश्वरः ताय भावः यूथैश्वर्यम्), Candragupta has risen to sovereignty (राज्य). The figure of speech in the verse is उपमा. The metre used for the verse is अनुष्टुभ्. Aloud राक्षस wishes victory to चन्द्रगुप्त. The latter says :

(13) Construe:—गुरौ आर्ये [चाणक्ये] च आर्ये [त्वयि] च बाहुगुण्यचिन्तायां जाग्रति [सति] मया जगतः किं न जितम् इति प्रविचिन्त्यताम् ।

When the preceptor, noble (Cāṇakya) and the noble one i. e., yourself, are vigilant about the consideration of the six expedients (षड्गुणः सन्धिविग्रहादयः एव षड्गुण्यम्), it may be thought about as to what on the surface of this earth it is that I have *not* won. By implication, Candragupta wants to be understood to say 'I have won *everything*.' Securing such eminent men as Cāṇakya and Candragupta as ministers is the same thing as winning everything in the world. The metre of the verse is अनुष्टुप्.

7, 13, 1-5 राक्षस's first re-action to गुरौ आर्ये आर्ये च.... चिन्तायां जाग्रति is to think that चन्द्रगुप्त, कौटिल्य's pupil that he is, is treating him as a servant (स्वशति सूत्यमावेन). But soon he realizes that it is the fine training, discipline, modesty (विनय) that has made चन्द्रगुप्त politely refer to राक्षस as आर्य and that चन्द्रगुप्त genuinely was offering राक्षस prime-ministership. Jealousy made him have a perverted view of the matter (विपरीतं कल्पयति). He observes that it is in the *fitness of things* looked at from all view-points (स्थाने सर्वथा) that चाणक्य was victorious or successful.

(14) Construe :—जिगीपुं द्रव्यम् अधिगम्य जडात्मनः अपि नेतुः यशस्विनि पदे नियतं प्रतिष्ठा [मवति] ; मुवि अद्रव्यम् एत्य शुद्धनयः अपि मन्त्री शीर्णाश्रयः [सन्] कूलजवृक्षवृत्त्या पतति ।

Of a guide (नेता), on having secured a worthy person (द्रव्य) as the ambitious king (जिगीपु lit desirous of winning—'sovereignty' to be supplied), a firm establishment on the position of one possessed of success is definitely secured, though the guide (i.e. the minister who gives counsel) be dull-witted (जडः आत्मा यस्य सः जडात्मा तस्य). Having come across an unworthy (young ruler) however, a minister, even though his policy be free from fault (विशुद्धः नयः यस्य), falls in the manner (or fashion) of a tree growing on the bank of a river, with its resort scattered all about शीर्णः आश्रयः आधारः यस्य सः शीर्णाश्रयः. As a tree growing on the bank of a

river falls when on the river being in flood, the bank, the resort of the tree gets *itself* washed away, the minister, though giving the right kind of advice, is undone, when his support, the अद्रव्य king, foolishly gets himself involved in difficulty. The verse is uttered by Rākṣasa in the spirit of a sincere tribute to Cāṇakya who chose the right kind of young man as the जिगीषु. राक्षस wants to bring out that no amount of wisdom on the part of the minister would be enough to achieve success, unless the king whom he is advising is possessed of requisite qualities. Though राक्षस mentions not चन्द्रगुप्त - चाणक्य and मलयकेतु-राक्षस (अहम्), he has really these persons in view. He has spoken of the classes of जिगीषवः (जिगीषु is 'जातावेकवचनम्') and मन्त्रिणः (मन्त्री too is जातावेकवचनम्). The figure of speech in the verse is therefore, अप्रस्तुतप्रशंसा. The metre of the verse is वसन्ततिलका.

7,14,1 Cāṇakya comes to the most important point and asks राक्षस 'do you wish that Candanadāsa should live?' 2 'What doubt (could be there)?' asks Rākṣasa i. e., he does wish that Candanadāsa should live. 3-4. 'There was doubt though there should not have been any, because you have favoured चन्द्रगुप्त—but without accepting the *s'astrā* i. e. prime-minister's sword. If there is a genuine desire on your part that चन्द्रनदास should live then let this weapon be accepted by you' 5—राक्षस declines and owns 'I am unfit to wield it, especially as it was so ably wielded by you so far'. The reply given by राक्षस shows he has no illusions about himself. He frankly acknowledges the superiority of चाणक्य. (Incidentally the passage shows that विशाखदत्त does not hold the view that राक्षस is the hero of the play. Here is a confession of his inferiority given by राक्षस himself). 6 चाणक्य does not accept this estimate which राक्षस has formed of himself. He proceeds to show to राक्षस that it was due to his great powers that the horses and the elephants in Candragupta's army knew no rest. [चाणक्य is persuading राक्षस to accept the ministership of चन्द्रगुप्त. He does not flatter राक्षस but gives him his due. It is a fact that but for the superior wits of चाणक्य, राक्षस would have been suc-

essful. See Introduction, VI 'Who is the hero of the Mudrā-
rāksasa ? pp 21-24].

(15) Construe:—[हे] मतिमन्, दसारिदर्पच्छिदः तव पौरुषस्य
माहात्म्यात् अजस्रदत्तकविकैः क्षामैः अशून्यासनैः अश्वैः सार्धे स्नानाहारविहार-
पानशयनस्वेच्छासुलैः वर्जितान् परिकल्पनाव्यतिकरप्रोच्छूनवंशान् एतान् गजानु
पश्य ।

O talented one [lit. intelligent one], see these elephants with their spines (वंशान्—पृष्ठवंशान्) swollen (प्रोच्छून) on account of their contact with the very elaborate military equipment (परिकल्पना) [परिकल्पनायाः व्यतिकरः तेन प्रोच्छूनाः वंशाः शेषां तान् गजान्] [परिकल्पना of elephants included लोहजाल (chain-armour), दन्तवन्ध etc. These were heavy. As these were constantly on the backs etc. of the elephants, their spines had got swollen.]—elephants who have been deprived (वर्जितान्) of pleasures (सुखानि) according to their wish i.e. as they like. They thus, cannot have baths, eating, sport, and sleeping freely. There is no knowing when they would be required to start on a military campaign and have thus to go without these pleasures. The horses too are much in the same boat (अश्वैः सार्धम्— along with horses). They have the bridles (कविका) continually on (दत्त—given i.e. in use). They have thus been emaciated (क्षामाः). Their saddles are ever in use (अ—शून्यम्— not vacant). All this has happened due to the extraordinary greatness (माहात्म्य—महान् आत्मा यस्य तत् महात्म [पौरुषम्] तर्य भावः माहात्म्यम् तस्मात् हेतोः) of your valour. You are [known to be] the destroyer (छेतीति छिद् तस्य छिदः) of the pride of the proud enemy. मतिमन्— is a significant vocative bringing out the intelligence of राक्षस. पौरुषस्य माहात्म्य brings out his bravery. Intellectually gifted and brave as he was, there was no propriety in राक्षस's contention that he was unfit to wield the prime-minister's sword (शशः). The metre of the verse is शार्दूलविकीडित. 7,15,1 · Or, why say [all this] at great length ? Unless there be the acceptance of the weapon [i.e. the prime ministership of Chandragupta] by you, Candanadasa would not be allowed to live [a moment longer].

(16) Construe :—नन्दस्नेहगुणाः हृदयं स्वशन्ति तद्विदिषां भूत्यः
अर्हिम् ; ये स्वयम् एव सिक्ताः द्रुमाः वृद्धिम् अगमन् ते एव छिन्नाः ; मया

मित्रशरीररक्षणकृते शस्त्रं व्यापारणीयम्, कार्याणां गतयः चिरात् विधेः अपि आशाकरत्वं नयन्ति ।

The excellences of the affection of the Nandas touch the heart. [Actually, however, I am the servant of their worst enemies, Candraguta and his group]. The trees that were sprinkled by myself and which grew as a result of that sprinkling, those very trees are cut off. The weapon the badge of the prime-minister of Candragupta must now be used by me i.e. the position of the prime-minister of Candragupta must now be accepted by me to save the body of my friend from the greatest calamity viz. that of its cessation. The courses of actions, after a long time take a man [पुरुषम् अध्याहृत कर्म] to the state of being the most obedient servant (आशाकरत्वम्) of Destiny. Destiny willed I should serve Candragupta and such is the turn the course of events has taken that I have to obey Destiny. The verse contains, when thus understood, an instance of अर्थान्तरन्यास. There is the specific instance of राक्षस in the earlier part and in line 4 there is the सामान्य विधान corroborating the specific instance.

The alternative interpretation in the translation vide (page 217) has in view the fact that the courses of action bring about in course of time the state of being an obedient servant of theirs (i. e. of कार्यगतयः) on the part of even Fate. Even Fate cannot escape the influence of the law of Karma. Prof. Dhruva drops this verse from the text relegating it to a footnote.

7.16.1-2 *Aloud* राक्षस accepts the the term laid down by चाणक्य. He salutes love of a friend which causes one to accept all actions. 'What other course is there? Here I have bent myself low', he says. 3-4 Only too gladly does चाणक्य hand over the sword to राक्षस. He congratulates Candragupta on having secured minister राक्षस to look after the administration of his kingdom.—5 With his characteristic modesty, चन्द्रगुप्त says 'it is only my noble preceptor's favour that is being experienced by me' i. e. 'I must thank you for this; I owe this to you'. 6-9 A servant enters and informs चाणक्य that मल्यकेतु, taken prisoner by भद्रभट etc., is made to

wait at the door. The servant waits for an order from the prime minister (चाणक्य).—10 But चाणक्य says 'tell minister राक्षस about this. Now he knows what is to be done (in matters such as these).—11-12 राक्षस feels a bit awkward that he has been turned a slave of चन्द्रगुप्त and चाणक्य is now causing him (राक्षस) to say in so many words — to make a request in so many words—that मल्यकेतु be saved. 12-13 But he is prepared for this. *Aloud* he requests King Candragupta to save मल्यकेतु's life, as राक्षस himself had stayed with मल्यकेतु for some time—14 The king looks up to Cāṇakya for instruction as to what should be done (as usual). 15 Cāṇakya tells him that this the *first* request of the new prime minister be duly respected. He sends word to भद्रभट etc. that on the recommendation of minister राक्षस, (lit on being requested by minister राक्षस), His Majesty चन्द्रगुप्त has returned to मल्यकेतु the territory he inherited from his ancestors. भद्रभट etc. are to see that मल्यकेतु is duly installed on the throne and *then* are they to return.—19 As the man is about to start to execute the command, Cāṇakya asks him to wait. There is an order which is to be conveyed to the officer in charge of the fort, Vijayapāla : Mightily pleased on the acquisition of minister राक्षस, His Majesty चन्द्रगुप्त commands—let the President of the Merchant Guild Candanadāsa be made the Merchant—in-chief of all the cities in the empire (lit on the earth). 22—'Moreover, let all that are bound be released, excepting the horses and the elephants who are the राज्यमूल as stated in Act III. 23 Cāṇakya changes his mind—Why should I now bother about these detailed instructions ? With Rākṣasa at the helm (नेतरि) what purpose am I going to serve ?

(17) Construe :—वाहनहस्तिभ्यो विना सर्वबन्धनम् मुच्यताम् । केवलं पूर्णप्रतिज्ञेन मया शिखा बद्ध्यते ।

Line 1 is a repetition of what has been stated earlier in prose. In line 2, चाणक्य says 'now that I have fulfilled my vow—securing the services of minister राक्षस for चन्द्रगुप्त—I shall tie up my tuft of hair (kept loose so far on purpose as a ब्रत). The verse is appropriately retained in the text. In-

Act I, चाणक्य entered मुक्तां शिखां परामृशन् (p. 7). It is only meet that now there should be शिखावन्धन.

7, 17, 1 The servant leaves. — २ चाणक्य asks both चन्द्रगुप्त and राक्षस whether he should do any other thing dear to them or liked by them. — ३. The king asks 'what other dear thing even after this can be there ?'

(18) Construe:—राक्षसेन समं मैत्री , वयं च राज्ये आरोपिताः , सर्वे नन्दाः च उन्मूलिताः, अतः प्रियं किं कर्तव्यम् ।

The first clause in the verse is quite unobjectionable. आरोपिताः is not a happy expression 'प्रतिष्ठितपदाः कृताः or प्रतिष्ठापिताः' would be better. But the third clause is positively bad as it is not in good taste. The new prime-minister would hardly relish it. Nor would it speak of चन्द्रगुप्त as a विनीत person. This verse is better dropped. The metre of the verses 17 and 18 is अनुष्टुप्.

राक्षस:—This is not the character called राक्षस from the play. But it is the actor playing the role of राक्षस who says so. 'All the same let this be (there)' is followed by the भरतवाक्य i.e. the passage assigned to all actors (भरत=actors). The verse that follows has a bearing on the events and circumstances as they obtained in Viṣākhadatta's own times (see Introduction I, Viṣākhadatta, the author of the Mudrārākṣasa p. p. 1-3.

(19) Construe:—प्रलयपरिगता भूतधात्री प्राक् अवनविचौ अनुरूपां वाराहीं तनुम् आस्थितस्य यस्य आत्मयोनेः दन्तकोटिं शिश्रिये, अधुना म्लेच्छैः उद्दिद्यमाना राजमूर्तेः [यस्य] मुजयुगं संश्रिता, श्रीमद्वन्धुमृत्यः सः पार्येवः अवन्तिवर्मी मद्दीम् चिरम् अवतु ।

Like the pious wish विभोः शास्त्रं वः अव्यात् (in 1,) and त्रिपुरविजयेन दुःखनृतं वः पातु (in 1,2) in the नान्दी at the commencement, here in the भरतवाक्य at the end, there is a wish that is expressed: Let the king, with his relatives and servants rich in possession of wealth, Avantivarṇā (by name), protect the earth for long. He is one whose pair of arms Earth is resorting to now, being harrased as she is by the Mleechas. The tip of the tusk of this very (king)— who is according to ना विष्णुः पृथिवीपतिः, self-born one, who formerly assumed (lit.

resorted to आस्थितस्य] the boar- form [वराहीं -वराहस्य इयं तां -तनुम्] suited to the task (विधि lit. process) of protection, Earth had restored to in days of yore, when she was submerged in the watery deluge (प्रलय). अवन्तिवर्मा is आत्मयोनिः, who as the वराह - incarnation of Viṣṇu, raised the earth from the bottom of the ocean bearing it on the snout, formerly; that same आत्मयोनिः to-day has become राजमूर्तिः i.e appeared as the king. And it is to the latter's pair of arms that the supporter of beings (भूतानां धात्री भूतधात्री Earth) has to-day restoed [This अवन्तिवर्मा has routed the Mlechas or the white Huṇs]. Let him, therefore, continue to protect the earth for a long period of time.

Evidently the dramatist is showing his gratitude to Avantivarṇā, the saviour of the people. It would not be wrong to infer that the dramatist is voicing the esteem in which Avantivarṇā was held by a large bulk of people in those days (sixth century A. D.). [For the bearing that the verse has on the date of the author, as also for the variant readings for 'अवन्तिवर्मा' read Introduction Topic: 1 pp 1-6].

In lines 1-2 आत्मयोनि (अप्रत्युत) has swallowed पार्थिव (प्रस्तुत). The figure of speech in the verse, therefore, is अतिशयोक्ति. The metre in which the verse is couched is सम्बद्धा.

Thus ends the seventh act, called निर्वहण or denouement as in it everything that ought to have been carried out is carried out, as matters such as required to be cleared up (निः+वह) have been cleared up. Here ends the text of the play called सुदाराक्षसम् composed by Viṣṇukha datta.

To turn to a resume of the last act: As the curtain is raised, there appears the Cāṇḍāla (i. e. executioner) Vajralomā on the stage. He warns all those who want to save their life, their prosperity, and family to avoid anything unwholesome to the king. For, if what is unwholesome medically causes only disease or death of the person who indulges in it, what is unwholesome to the king if indulged in causes the whole family to be destroyed. If they have any doubts regarding the matter, they are only to look at Candanadāsa who is being

led to the execution-ground along with his wife and son. To the query made by some persons whether there be any means by which Candanadāsa can be freed, the hangman's answer is—there is one remedy viz. surrendering the members of the family of Rākṣasa. If Candanadāsa refuses to surrender those that have thrown themselves on him for protection, he is on his way to the yonder world and no amount of thinking about means of saving Candanadāsa's life on the part of his sympathisers is likely to be of any use.

Hardly has Vajralomā finished his warning when there enters on the stage Candanadāsa, wearing the dress of one condemned to death, with the stake on his shoulder. He is accompanied by his wife and son and another hangman, Bilvapatra by name, follows him. Candanadāsa is in tears and salutes the god of death as men like him are made to die like ordinary thieves. Candanadāsa consoles himself with the thought that the cruel make no distinction between the innocent and the offending. This is amply borne out by the insistence of hunters on killing the poor deer that leave flesh to itself and maintain themselves on blades of grass. Candanadāsa looks around and is pained to see that his dear friend Viṣṇudāsa is not so much as giving a word in reply. Or, are not those who would be within sight of the condemned, when the latter is to be hanged, difficult to come across? There are some dear friends of his whose only counteraction is the tears trickling down their cheeks and who with faces woe-begone, are returning with great difficulty with their bodies though continuing to follow Candanadāsa with their eyes heavy with tears. Candanadāsa asks his wife to return with their son, on being asked to do so by the hangman Bilvapatra, as they have already reached the place of execution. Candanadāsa's wife who is all tears pleads that her lord has started for another world and not another country. Candanadāsa explains to her that his death is no consequence of his fault as it is being brought about on account of his having helped his friend and that she need not, therefore, be dejected. The lady says, 'if this be so, this is no time for the members of

the family to return.' Candanadāsa asks her what it is that she has resolved to do. The housewife replies 'to favour myself by following my lord's feet (in death)'. Candanadāsa tries to convince her that this was a wrong resolve, as the little son, quite new to the ways of the world, was to be favoured by her. The housewife prays, 'let the family-divinities favour 'him' and she asks her son to fall at the feet of his father for this the last time. The son does so and asks Candanadāsa what he should do when separated from his dear father. 'You should stay in a country separated from Cūṇakya, says the father in reply. Bilvapatra asks Candanadāsa to be ready, as the stake is already planted. Candanadāsa's wife shouts out to noble men for help. Candanadāsa explains to her that gods sympathise with the relatives of those that depart to the other world, that this was an occasion for joy, not one for sorrow. The executioners decide to take hold of Candanadāsa, sure in their minds that, when he is seized, the family members would go back of their own accord. There is one last request of Candanadāsa to the hangman Bilvapatra: 'wait a moment; let me embrace my dear son.' Candanadāsa embraces the son and smelling him on the head tells him that while death is inevitable he was perishing while carrying out his duty by his friend. The worthy son of the worthy father asks, 'dear father, need this even be said?' and adds, 'this is our family-vow.' Vajralomā asks his colleague to seize Candanadāsa. Both of them take hold of him. Candanadāsa's wife beats her bosom in utter helplessness and cries, 'noble ones, protect, protect [my lord].'

Suddenly there is the tossing of the curtain. Minister Rākṣasa appears on the scene assuring the lady there is no reason for her to be afraid. He addresses the hangman and tells them to place the garland of the condemned criminal round his neck, as he and not Candanadāsa richly merits being hanged. Candanadāsa bursts into tears to find his excellent work undone at the critical stage by the minister. 'What have you done?' he asks the minister, who replies, 'emulation of just a part of your excellent [course of]

action.' Rākṣasa adds by way of explanation, 'this is self-interest alone that I have achieved [I owed as much to my dearest friend].' 'Do not rebuke me,' he requests Candanadāsa and asks Vajralomā to convey to Cāṇakya that he (minister Rākṣasa) has arrived,—he for whom Candanadāsa offered his life, thus outdoing Sībi and Buddha in their reputation.

Vajralomā asks Bilvapatra to wait with Candanadāsa under a tree in the cemetery till he goes and reports the arrival of minister Rākṣasa to Revered Cāṇakya. Bilvaputra leaves with Candanadāsa, his wife and son following him.

Vajralomā leads minister Rākṣasa to Cāṇakya's. As soon as they reach the destination, Vajralomā wants some one from the attendants to convey to 'the thunderbolt to the mountains in the form of the Nanda family,' 'the founder of the stability of the Maurya family,' that there stood minister Rākṣasa with his intellect and bravery controlled by the Revered one's policy, caught only recently that the ex-minister of the Nandas was.

Then enters Cāṇakya, his body covered with a mantle, with his face alone visible. He eagerly inquires of Vajralomā 'who has caught fire in the hem of his garment? Who has stopped the ever-moving Wind? Who has put into the case the mighty lion, his mane having the fragrance of elephant's ichor? Who has crossed the terrible ocean with just the pair of his arms?' Vajralomā answers, 'by the Revered one himself with his mind skilled in Polity.' Cāṇakya disowns the credit saying immediately 'not so, not so, by fate ever hateful towards the Nanda family, you should say.'

Rākṣasa's reaction to having come face to face with Cāṇakya is brought out by the words he utters to himself: 'Here is this evil-souled or [rather] high-souled Kauṭilya, the mine of all sciences, like the ocean that has gems. Our jealousy makes it difficult to appreciate his merits.' Cāṇakya is glad to see Rākṣasa and says to himself 'here is that

high-souled Rākṣasa who caused an amount of trouble both to Viṣṭala's army my mind.' Cāṇakya takes off the mantle, approaches Rākṣasa and salutes him with the words 'minister Rākṣasa, I, Viṣṇugupta, make my obeisance to you.' Though the term 'minister' is regarded by Rākṣasa as now bringing shame to him, aloud he informs Cāṇakya that the latter should not touch him. contaminated as he is by the touch of the hangmen, Cāṇakya explains that they were not hangmen but persons in the king's service—(1) Siddhārthaka seen by him before and (2) Samiddhārthaka by name. Cāṇakya proceeds to tell Rākṣasa that poor S'akaṭadāsa too was caused to write that forged letter without S'akaṭadāsa knowing all relevant details about it. Rākṣasa is glad that his suspicion about S'akaṭadāsa is thus removed. Cāṇakya continues and says that the servants Bhadrabhaṭa and others, the letter, S'iddhārthaka, the three ornaments, that friend of yours, viz., the Jaina friar, that 'distressed man' in the old garden [on the skirts of Kusumapura], the trouble to which the merchant (Candanadāsa) was subjected—all these were the policy on his (Cāṇakya's) part, adopted with a view to bringing about a union between Rākṣasa and Viṣṭala. The latter, Cāṇakya adds, is desirous of seeing him. Rākṣasa, unwillingly though, prepares himself to do so.

At this juncture, there enters Candragupta along with his retinue. He is full of shame as his preceptor has conquered the enemy's army—'not easily vanquished'—even without giving it a battle. With so vigilant a person as Cāṇakya at the helm of affairs, he next admits, rulers like him even though sleeping are sure to be able to conquer all who ought to be conquered. Candragupta draws near Cāṇakya and salutes him. Cāṇakya says to him that all his (Candragupta's) desires are now fulfilled as Minister Rakṣasa has arrived and that he should therefore salute that chief of the ministers. Rākṣasa understands the implication and in a *svagata* says, 'here has he already brought about a relation between us.' Candragupta goes near Rākṣasa and salutes him with the words 'noble one, Candragupta salutes you' Rākṣasa looks at Candragupta and recalls to his mind how even when a boy Candragupta was quite promising,

*Aloud, he wishes Candragupta victory. The king asks Rākṣasa, 'when the noble one (Cāṇakya) and the noble one (Rākṣasa) are busy looking after my administration, what have I not conquered? Rākṣasa imagines here is an attempt on the part of Candragupta to reduce the former to the condition of a servant. The very next moment he realizes, however, that it is only modesty of Candragupta that makes him speak of Rākṣasa as 'noble one.' Rākṣasa says to himself that Cāṇakya chose the right man for *vijigīṣu*, and it is only meet that he has succeeded. A minister, however faultless his policy, is sure to fall the manner of a tree on a river—bank, if he resorts to a wrong youth as the *vijigīṣu*.*

Cāṇakya who means business asks Rākṣasa whether he wanted Candanadāsa to live. The doubt arose, he explains, as Rākṣasa favoured Candragupta but without the sword in his hand—the sword that was the badge of the Prime Minister's office. Rākṣasa submits he is unfit to wield the sword, especially as it was wielded by Cāṇakya. Cāṇakya tries to convince Rākṣasa that it cannot be that he (Cāṇakya) is fit, and Rākṣasa is not. Rākṣasa should only cast a glance at the horses and elephants in Candragupta's army that knew no rest and he would be convinced of his own capacity. Cāṇakya cuts short the argument, however, and puts the condition in plain enough words: 'Unless you accept the weapon, Candanadāsa would not be allowed to live.' Rākṣasa owns there is no other course left open to him. A salutation to the love of a friend that makes one accept all acts!' Cāṇakya hands over the sword gladly to Rākṣasa and congratulates Candragupta on being favoured by Minister Rākṣasa. The obedient pupil says, 'it is the favour of the noble one himself that is being experienced by me.'

Then enters a man who has brought the news that Bhadrabbhata, Bhāgurāyaṇa etc. have captured Malayaketu who is waiting bound hands, and feet at the door. The man expects Cāṇakya to issue the necessary instructions. Cāṇakya informs the man to give the news to Rākṣasa who now know what should be done in the matter. Rākṣasa requests

the king to save Malayaketu's life as Rākṣasa had himself stayed formerly with the mountain-ruler. As the king looks at Cāṇakya for instructions, Cāṇakya asks him to grant this the first request of the new prime minister. Cāṇakya also wants Bhadrabhata etc. to be informed that Malayaketu has been given his life by the king on being requested to do so by minister Rākṣasa and that Malayaketu is given also the territory he inherited from his father. Bhadrabhata etc. were to return only on seeing Malayaketu well established on his throne. Before the man leaves, Cāṇakya orders him to convey to the officer in charge of the fort that His Majesty Candragupta, mightily pleased on the acquisition of minister Rākṣasa, commands that the merchant Candanadāsa be raised to the position of the Merchant in chief in the entire empire. Cāṇakya also asks that arrangements be made to release all that are bound, excepting of course the cavalry and the elephants. He changes his mind, however, saying when minister Rākṣasa was there to lead, there was no purpose he could serve. With his vow fulfilled he would tie up his knot of hair. But for that and the cavalry and elephant force, let all those that are bound be released. The man leaves to carry out the instructions given to him. Cāṇakya asks Candragupta and Rākṣasa whether they would have anything else agreeable to them done by him. The king answers by putting a counter question, 'can there be anything more agreeable than what has happened ?'

The story of the drama proper is over. Rākṣasa i. e. the actor playing the rôle of Rākṣasa [with other actors who join him in a chorus] recites the *bharata-vākyā* of the play wishing that king Avantivarmanā to whom the earth, harassed by the Mleccnas, has resorted, should rule it for a long period of time.

The *bharata vākyā* over, there is the end of the composition of Vis'ākhadatta called *Mudrārākṣasa*.

one	True	True	false	False
also	false	—	—	True
—	True	false	—	—
also	True	false	True	True
also	false	True	false	False
one	True	false	True	—
also	false	True	False	True
one	False	—	—	True
also	True	True	false	False

Selection is a process of immediate inference in which we start from 1 premise and can reach at other differences from it either in one or in pre only or both. The truth or false of the premises may change from one to other contradictions in the conclusion.

Opposite marked in the sub ad pos are defined in this and conclusion the pos and conclusion differ in pre and conclusion the pos and conclusion differ in pos and conclusion or pos in which only may not change or remain or in both. same result in oppo false premises & pre and conclusion both can be in same, conclusion be only true, or be false unknown. 3) Inverse-type opposite the input of pre and conclusion is same & conclusion different or similar opposite.

- \bar{P} - obverse
- \bar{P} - converse
- \bar{S} - contrapositive - convert true obverse.
- \bar{S} - obverted contrapositive - convert true contrapositive
- \bar{P} - obverted inverse - converted true obverted contrapositive.
- P - Inverse -) obverted true obverted contrapositive.
- S - converse
- S - obverted converse - convert true inverse.

